

*The Cheyne Book of
Chelsea China and
Pottery*



*THE CHERNE BOOK OF
CHELSEA CHINA AND POTTERY*

*This book is edited for the Exhibition Committee,
Chelsea Town Hall, June 1924, in aid of the
Funds of the Cheyne Hospital for Children*

To

THE QUEEN

by Her Majesty's gracious permission

This Record

of an Exhibition in which she was keenly interested

is loyally

Dedicated

CHELSEA. RED ANCHOR



No. 160

THE FRUIT SELLER

THE CHEYNE BOOK OF CHELSEA CHINA AND POTTERY

Edited by
REGINALD BLUNT



"THE WONDERFUL VILLAGE"

*Modelled by R. Parnell and purchased from
the Exhibition by Her Majesty the Queen.*

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The Cheyne Book

A TITLE OUGHT TO BE SELF-EXPLANATORY ; BUT perhaps it is necessary to point out the double significance of ours.

The Cheyne Book is, we hope, to profit the Cheyne Hospital, which takes its name from its home in Cheyne Walk ; and Cheyne Walk in its turn perpetuates the name of Charles Cheyne, who was, from 1660, Lord of the Manor of Chelsea, of which the Walk is the most characteristic feature. The Chelsea China Manufactory in Lawrence Street abutted on Cheyne Walk, and Sprimont, its greatest manager, appears from the rate books to have owned the house in Cheyne Walk, next the Old Church and adjoining Cheyne Hospital, which is shown in the photograph reproduced at the end of this volume.

But—and here comes the double meaning of our title—in fashionable eighteenth-century parlance china was always pronounced and often spelt Chaney or Cheney ; and hence arose a curious confusion ; for in at least one old map and in more than one newspaper advertisement we find our Cheyne Walk spelt “China Walk,” which would then have been pronounced just as is its name to-day.

One of the Acts in John Crowne’s “Sir Courtly Nice”—the last play commanded by Charles II in 1685, but which he did not live to see produced—ends with the couplet :

Woman like Cheney should be kept with care,
One flaw debases her to common ware.

This pronunciation, indeed, lasted well into the last century. Leigh Hunt writes of “The Chaney Shepherds and Shepherdesses on the Mantelpiece,” and our great-grandmothers would have thought it ill-bred to speak otherwise of their pet pieces of porcelain. So this is, in double sense, the Cheney Book.

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¶ *The coloured Frontispiece of Mr. L. A. Harrison's charming figure of the Fruit Seller was painted for this book, from the original, by Mrs. Coates.*

Genesis

DURING THE COURSE OF THE EXHIBITION AT Chelsea Town Hall in June, 1924, the feeling was widely expressed that some permanent record should be made of such an interesting and unique collection. With the hearty support of the chief exhibitors and with the substantial encouragement of visitors, the organizing Committee undertook this work, and arrangements were at once made for photographing representative groups of exhibits at the close of the Exhibition, and making a series of accurately descriptive notes.

The Committee decided to guarantee the cost of the production individually, and to devote the proceeds to the funds of the Cheyne Hospital for Children, on behalf of which the show had been arranged. The late Mrs. Salting very kindly advanced a substantial sum to meet initial expenses.

After much consideration it was agreed, first that a moderate-sized volume (crown quarto) would best meet the restrictions of book-cases and the requirements of handy reference; secondly, that the format of the Catalogue of the Schreiber Collection at the Victoria and Albert Museum could hardly be bettered; and lastly, that, as regards illustration, having regard to the preservation of detail under magnification, quality of surface and texture, collotype reproduction was, on the whole, the most suitable process. It would, of course, have been a tempting proposition to include full-page reproductions of a larger number of individual exhibits; but the Committee felt the desirability of keeping the price of the book within the range of moderate incomes, and were thus also constrained to limit the plates in colour (with one exception), to an *édition de luxe*.

On these lines, therefore, the present volume has been produced. It remains only to acknowledge the kindly generosity of exhibitors in general, and in particular to record the valuable work of Dr. and Mrs. Bellamy Gardner and of Mr. Malcolm and Mr. Frank Stoner in revising, correcting, and annotating the Catalogue of Chelsea China. The photographs of the "Roman Piety," "Una," and "Maypole" groups were kindly lent by the proprietors of *Country Life*; those of "Saturn," "The Sportswoman," and "The Maypole Dancers" by Lord Fisher; those of the "Chelsea Models and Squeezes" by the proprietors of *The Connoisseur*; and that of "The Chinese Musicians" by Messrs. Stoner & Evans.

R. B.

Chelsea, October, 1924

The Chelsea China & Pottery Exhibition, June, 1924

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List of Exhibitors

THE ORGANIZING COMMITTEE OF THIS EXHIBITION desire to express their most grateful obligations to the following ladies and gentlemen, to whose generosity in lending specimens from their collections, as detailed in the Catalogue, the representative character of the Exhibition was due.

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Introductory Note

THE FACT THAT THE FAMOUS CHELSEA PORCELAIN Manufactory, the Chelsea branch of Josiah Wedgwood's and Thomas Bentley's Etruria Pottery, the earlier kilns and painting rooms, and the home, till his death, of William de Morgan, and also the studios of three or four of the leading artists in pottery of to-day, were all within a stone's-throw of each other and of the Chelsea river-side, suggested to the promoters of the exhibition of which these pages form the record that an historic collection of Chelsea's achievement in china and pottery might prove valuable, interesting, and attractive.

Thanks to the generous co-operation of most of the leading owners and collectors, the Organizing Committee which was formed in 1923 to carry out the scheme was enabled to assemble a choice and representative illustration of the very remarkable product of one small place in one branch of artistic effort during the past two centuries.

Whilst any general account of the Chelsea factories would be quite beyond the scope of this Introduction, a few topographical and chronological notes may be looked for as foreword to the Catalogue of an Exhibition of this local character.

THE CHELSEA PORCELAIN FACTORY

The date of the beginning of the famous Chelsea China Manufactory is still uncertain, but is generally given as about 1745, that year being incised with a triangle and the word Chelsea in the paste of the Goat and Bee cream-jugs, of which several examples are among the exhibits.

Charles Gouyn (probably a Frenchman), the earliest manager whose name is recorded, appears to have been succeeded, about 1749, by Nicholas Sprimont, a French silversmith, who acted as manager for the Duke of Cumberland and Sir Everard Fawkener till about 1758, when, on Sir Everard's death, he became sole proprietor, continuing, though with intermittent

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years of illness and inactivity, during which Francis Thomas carried on the business, till 1769, when the factory was sold to James Cox, who resold it in the following February to William Duesbury and John Heath, of Derby. Duesbury continued the Chelsea factory through the seventies, when the expiration of his lease raised the question of transferring the works to Derby ; but he held on for three more years in Lawrence Street, and it was not till 1784 that the moulds, ovens and plant were moved to Derby, and the buildings at Chelsea demolished.

Mr. William King, in his recent volume on *Chelsea Porcelain*, has dealt exhaustively with the sources of inspiration of English ceramics, and with the triangle, raised and red anchor, gold anchor and Duesbury Derby periods of Chelsea production, each of which will be found adequately illustrated in the present collection ; and it only remains here to add a note on the site of the famous little factory, about which its historians have made a curious succession of blunders. Mr. J. E. Nightingale, in his *Contributions towards the History of Early English Porcelain*, begins the section on Chelsea by the assertion that "No information can be gained from any rate books of the Parish of Chelsea as to the names or occupiers of any particular premises in the middle of the last (i.e. eighteenth) century. The earliest rate books now preserved date from about 1798." As I pointed out in my Chelsea Handbook in 1900 :

"Our Chelsea rate books date from 1754, and are in excellent preservation ; and the very names for which Mr. Nightingale would eagerly have sought, from their known association with the China factory—the names of Sprimont, of Lagrave, of David Burnsall, of Francis Thomas, and of Duesbury—are all clearly and repeatedly to be found there."

Then Mr. William Bemrose, in his *Bow, Chelsea and Derby Porcelain*, was strangely misled by the error of a copyist into reproducing as the plan of the site of the Chelsea factory an area which was actually in Pedlars Acre, Lambeth, a mistake which was afterwards corrected by reprinting the peccant pages.

And even Mr. William King has succumbed for a moment to this comedy of errors, and has described the site of the factory as "immediately to the west of Chelsea Old Church," whereas it was, of course, actually to the north-east of that building, and on what is now the west side of Lawrence Street, extending from the south side of Justice Walk, northwards to Monmouth House (Mr. Tobias Smollett's) at the top of the street (pulled down

Introductory Note

in 1834), and westward towards Church Street. Old Thomas Faulkner, the historian of Chelsea, was present when part of the premises on this site were re-let on a building lease in 1842, and has left record of "a number of interesting specimens of the ware in different stages of progress, both glazed and unglazed," which were unearthed while the foundations were being dug. The late Mr. William Ascroft possessed a number of pieces of biscuit waster which were found on shelves in cellars of these houses more recently. These specimens, which I have examined and photographed, include an oval ribbed dish-cover with a border in raised foliation, a cos lettuce bowl, a small cock, hen, and pig, and an octagonal cup painted in Chinese design in under glaze blue and marked with the short anchor in blue. In a long basement cellar under the house at the south-east corner of Justice Walk there still exist some remains of small dome-topped kilns, which Dr. Gardner and I examined carefully a year or so ago; but the ground of these cellars had evidently been dug and remade when the little "Prince of Wales" public-house on this site was demolished, and though we searched it from end to end with candle, pick and spade, we found nothing of interest. It is difficult, as one stands in the narrow passage-way of Justice Walk to-day, to picture "the aggregation of old timbered houses in an avenue of lime trees" which led into Church Street, and formed the actual factory site.

It seems clear, both from the rate book entries and from Faulkner's letter to Mr. Mayer, that the old houses on the west side of Lawrence Street between Justice Walk and Monmouth House, across its upper end, were part of the factory premises, and were used partly as show-rooms and stores, and partly as dwelling houses for the staff, whilst Sprimont's name also appears as ratepayer for two houses in "Church Lane East," where Justice Walk enters Church Street, and for one at the western end of "Church Row," now the site, facing the river, of the Cheyne Hospital for Children, in behalf of which our Exhibition was held.

Notes as to the locality of the Wedgwood, De Morgan and the various modern Chelsea potteries will be found at the head of the sections of the catalogue detailing their exhibits, and the accompanying map has been prepared to show their exact positions, together with a few other famous Chelsea sites in their immediate neighbourhood.

Whilst dealing with matters topographical it may be of interest to draw attention to Chelsea subjects illustrated in the exhibits. These include the

Introductory Note

Chelsea figure of a man wearing Doggett's coat and badge, the race for which was to a Chelsea winning-post ; the figure of a salt-box player, founded on Brent's accompaniment to Beard's song at Ranelagh Rotunda, Chelsea ; Mrs. Salting's Masquerade figures, reminiscent of the Jubilee Masquerade at Ranelagh in 1759 ; and the photographs of the London Museum bowl with a view of the Chelsea river-front, and of Lord Cadogan's jardinière with a view of Battersea Church ; also—coming to the present day—Miss Raper's " Henry VIII's Hunting Lodge " in Glebe Place, and Mr. Parnell's " Wonderful Village " (reproduced in miniature on the title page), both of which were purchased at the Exhibition by Her Majesty the Queen.

The mention of Battersea raises another interesting problem as to the connection of the enamel works at York House with the Lawrence Street China Factory across the bridge. The frequent identity of subject, and the Chelsea bonbonnières, scent bottles and patch boxes furnished with Battersea enamel lids and collars, seem to suggest close association between the workers on the north and the south sides of " Chelsea Reach."

R. B.

MAP OF WESTERN CHELSEA RIVER-SIDE.

SHOWING THE SITES OF THE CHINA AND POTTERY FACTORIES AND OTHER PLACES OF INTEREST IN THEIR NEIGHBOURHOOD.

(This plan is reduced from the Ordnance Survey of 1863, which was chosen as showing the river-front, before the Embankment was formed, and certain old houses, since destroyed.)

REFERENCE TO SITES:

1. CHELSEA CHINA FACTORY.
2. WEDGWOOD & BENTLEY'S WORKS.
3. THOMAS BENTLEY'S HOUSE.
4. HEMPFL & RUEL.
5. WILLIAM DE MORGAN'S HOUSE, 30 CHEYNE ROW.
6. ORANGE HOUSE.
7. WILLIAM DE MORGAN'S LATER HOUSE IN THE VALE.
8. STUDIOS: MR. VYSE AND MR. PARR.
9. CHELSEA OLD CHURCH: FRANCIS THOMAS'S GRAVE.
10. MONMOUTH HOUSE.
11. THE MACPHE INN.
12. CHELSEA TOWN HALL.

13. PRESENT ALBERT BRIDGE.
14. HENRY VIII'S MANOR-HOUSE.
15. WINCHESTER HOUSE.
16. SHREWSBURY HOUSE.
17. COMPANIES' BARGE-HOUSES.
18. DON SALTERO'S TAVERN.
19. BEAUFORT HOUSE.
20. DANVERS HOUSE.
21. CARLYLE'S STATUE.
22. ROSSETTI FOUNTAIN.
23. PARADISE ROW.
24. CHEYNE HOSPITAL FOR CHILDREN.

The Map also shows the Moravian Burial Ground (36); the Old Kings Road Graveyard (40); the Rectory Garden (43), extending over what is now Bramerton Street; Lindsey Row; Old Battersea Bridge; the Duke Street and Lombard Street Houses on the river, west of the Old Church; the irregular brick river-walk with its wharves, stairs and elm trees; and the Physic Garden (45). The number of trees indicated is noteworthy.



A Short Account of the Exhibition

By the Editor

THE IDEA OF THE CHELSEA CHINA AND POTTERY Exhibition arose from a suggestion, made in 1923 by the present writer, that a good loan collection of Chelsea china and Chelsea pottery old and new, organized and exhibited in Chelsea and for a Chelsea charity, would form a unique, attractive, and remunerative show. Thanks to the generosity of owners and the energies of a small working Committee, these predictions have been amply fulfilled. Lord Bearsted, Lord and Lady Fisher, Dr. and Mrs. Bellamy Gardner, Mr. Laurence and Mr. Leonard Harrison, Mr. Alfred Hutton, Mrs. Joshua, Mrs. Sebag Montefiore, Mrs. Salting, Lady Sassoon and Mrs. Meyer Sassoon, Mr. F. E. Sidney, Mr. Wilson Steer, and other prominent collectors of Chelsea china consented to lend their most treasured pieces; whilst Messrs. Wedgwood and Mrs. Stoner contributed Chelsea Wedgwood specimens; Mrs. Dickson and Mrs. Ward, Elers ware; H.R.H. Princess Louise, Duchess of Argyll, Mrs. Russell Barrington, Mrs. Brinton, Chelsea Public Library, Mr. Halsey Ricardo, Mr. Howarth, Mrs. Stirling, and others sent fine specimens of De Morgan's work, and all the Chelsea potters of to-day showed their best and latest productions.

The Council Chamber of Chelsea Town Hall provided an admirable setting for the collections, and owing to the Whitsuntide recess it was possible to engage this for a clear fortnight between the Council's meetings. The only pity was that we could not have it longer.

The exhibits were grouped in cabinets and show-cases round the walls and in the body of the room, the large pieces being shown separately in the centre. There were in all seventeen cases of Chelsea China, three of De Morgan ware, three of Chelsea Master Models and Moulds, and five of modern Chelsea pottery.

The Cheyne Book

The Exhibition was opened at three o'clock on Monday, June 2, 1924, by the Countess of Cromer, who was received by the Mayor (Mr. John Jefferson Hogg, O.B.E.) and the Organizing Committee and a large gathering of visitors. Lord Cromer (Chairman of Cheyne Hospital for Children, in behalf of which the Exhibition was got up) explained the scope and purpose of the Exhibition, which was then opened by Lady Cromer in a very charming little speech, expressing her long and earnest interest in the good work of the Cheyne Hospital, and her hope and wishes for the success of this appropriate effort in its behalf.

The show was then launched most auspiciously by a little auction of six pieces very kindly given for the Hospital by Messrs. Stoner & Evans, Mr. P. Wilson Steer, Mr. A. Hutton, Mr. Leonard Harrison, and Miss Raper, which realized £435.

During the course of the Exhibition, which was open daily from eleven to seven o'clock, "Informal Talks" were given on seven evenings at six o'clock on subjects relating to the collections. These proved of great interest, and reports are included in the present volume. Members of the Committee were also daily in the room to give information and explanations.

On the afternoon of Tuesday, June 3, Her Majesty the Queen visited the Exhibition, and spent an hour examining the various cases, and in making purchases of some pieces of modern Chelsea pottery. The Queen, who is herself a connoisseur of old china, afterwards expressed "the great pleasure with which Her Majesty had visited the Exhibition, and how keenly interested she had been in all that was shown to her there." The Queen was attended by Lady Cynthia Colville and Mr. H. Lloyd Verney, C.V.O., Her Majesty's Private Secretary, and was received by the Earl and Countess of Cromer, who presented the Mayor of Chelsea and the Members of the Organizing Committee.

H.R.H. Princess Louise, Duchess of Argyll, who was an exhibitor, wrote expressing her great disappointment that owing to absence from London, it was impossible for her to see the Exhibition, which would greatly have interested her.

During the twelve days that it was open, the Exhibition had about 3,170 visitors, and the enjoyment given by this opportunity of seeing some of the finest specimens of Chelsea china and pottery grouped in periods and arranged in the harmonious setting of the Council Chamber was unmistakable. The survey of such a magnificent presentation of the work of the Chelsea

of Chelsea China and Pottery

Porcelain Factory as it developed under Gouyn, Sprimont and Duesbury, and of contrasting its figure design with that of Gwendolen Parnell, Charles Vyse, Reginald Wells and Harry Parr ; the juxtaposition of William de Morgan's and Mr. Wells's pottery ; the cases of old Chelsea master models in wax and lead set side by side with the ultimate porcelain production ; Mrs. Sassoon's wonderful cabinet of scent bottles and seals ; the great "Una" figure, and the exquisite "Maypole" and "Masquerade" groups, all aroused keen interest and discussion day after day. The specimens and documents of Wedgwood's work at Chelsea were a revelation to many, and the pieces of Elers were shown raised many questions as to the brothers' association with Chelsea. Other points which were much discussed were the identification of Roubiliac models ; the influence of foreign factories and of French and Dutch artists in the groups and figures ; and the tracing of the work of individual designers in different pieces shown. Comparison of the silversmith work set side by side with the copies in china, and of the varying examples of subjects such as La Nourrice, the Goat and Bee jug, the Boy with the Basket, the Dresden and Chelsea cup and saucer, the Italian Comedy Group, the Magnifico, Æsop Fable and Imperial Shepherd and Shepherdess groups, the lovely Sportswoman with a gun, the Doggett Waterman, etc., was also a very interesting study.

So much remains unknown about the Chelsea China Factory, and so many problems are raised by its productions, that the assemblage of such a representative collection as this was bound to provoke fascinating controversy.

About an exhibition of this special kind—the output of a single craft in a single place—there is an attraction all its own. So at least some of us amateurs came to feel. It draws enthusiasts ; and enthusiasm can be a contagion as well as a bore. It provokes controversy, which sometimes leads to fresh knowledge. It assembles old friends and rival collectors. It elicits confessions of faith, of ignorance, of preference, that are often astounding and occasionally enlightening. It produces wonderful (alas, often, much too wonderful) revelations of unknown treasures and mythical masterpieces, safely left in the seclusion of family inheritance where none dispute their verity. I don't think any of our patrols (for the precious room was never left unwatched by day or night, and one, at least, of them has a record there of over a hundred hours) found time hang heavily on his hands.

After the little auction on the opening day several generous friends

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offered further gifts, and a second sale was consequently arranged for June 13, when Sir Gerald du Maurier most kindly came to act as auctioneer. His very humorous personation of this rôle delighted a large gathering and resulted in a further sum of £382. Contributors to this auction included Mr. G. Eumorfopoulos, Mr. A. B. Burney, Mrs. Russell Barrington, Dr. and Mrs. Bellamy Gardner, Mr. Laurence Harrison, Mr. Leonard Harrison, Mr. West, Mr. Vyse, Mr. Parr, Miss Raper, Mr. Gautier, Mr. Ronald Gray, Mrs. Corkran, Mr. Wells, Mr. W. and Mr. S. Winkworth, Mr. and Miss Shuffrey, Mr. Leader, Miss Bird, and Mr. Blunt. Mr. J. W. Wheeler kindly acted as Sir Gerald's clerk.

The Exhibition closed on June 14 with a record attendance, and many expressions of regret that it could not be kept open longer. Acknowledgment has already been made of the generous co-operation of leading collectors which made the scheme practicable ; and the Committee desire also here to express their obligations to the Fine Art and General Insurance Company, with whom special insurance rates were arranged by Messrs. C. E. Heath & Co.—assistance the importance of which will be realized when it is stated that the value of the exhibits in the room—and that at a very moderate estimate—was just on £50,000 ; Messrs. Peter Robinson, Ltd., Mr. Frank Partridge, Messrs. Stoner & Evans, Mr. Harold Davis, Mr. Hutton, and Mr. Leonard Harrison for the loan of show-cases, etc. ; the Mayor and Borough Council of Chelsea for charitable concession in the hire of their Council Chamber ; Mr. Bernard Rackham, Mr. William King, Mr. Halsey Ricardo, and Mr. Frank Stoner (besides individual members of the Committee) for their informal talks ; Mr. Wheeler for his help at both the auctions, and all those already mentioned who presented the various lots ; and not least to Mr. Berrington and Miss Barbara Beadon, who acted as honorary assistant secretaries. Mr. G. E. Bryant kindly gave a bank of flowers as a setting for the mantelpiece.

In the selection, collection, cataloguing and arrangement of the various exhibits, the experience and help of Mr. Malcolm Stoner, of Messrs. Stoner & Evans (himself, like his father, resident within a few yards of the site of the Chelsea Porcelain Works), and of Dr. and Mrs. Bellamy Gardner were throughout invaluable.

After payment of all expenses for printing, carriage, hire, insurance, watchmen, etc., the Committee have had the satisfaction of handing over to the Cheyne Hospital for Children a sum of over £1,170.

Catalogue of Exhibits

CHELSEA CHINA OF THE EIGHTEENTH CENTURY

The short title of the Collection from which each piece is lent is added in brackets.

For full names and titles of exhibitors *see* List on preceding pages.

Ht." = height in inches.

No.

1. "ROMAN PIETY," adapted from the engraving after Rubens.

Cimon, with greyish white hair and beard, white shirt, and brown cloak.

Pero, with pink veil, red jacket, and a gold and rose patterned cloak lined with yellow. The base is encrusted with flowers and leaves in natural colours. The pedestal is of mazarine blue with gold borders, and decorated with flowers in gold.

This group appeared as Lot 76, entitled "The Roman Charity," in the sale of Chelsea Porcelain at Christie's on February 17, 1770. (*See* Nightingale, Appendix, page 13.)

Ht. 21". Mark. A Gold Anchor. (Bearsted Collection.)

PLATE 16A.

2. A GROUP OF EIGHT FIGURES round a maypole.

The village drunkard and fiddler are leaning against a tree-trunk on a raised mound. At a lower level, facing outwards, are six dancing figures of a lord and a lady, a bailiff and his wife, a yokel and a farm-girl. Lightly coloured, some wearing brown, red and pale yellow garments. The lord wears a flowing wig and a turquoise blue coat, and the lady a white robe, patterned with blue flowers.

A picture by David Teniers the younger, named "Rural Fête," painted about 1645 and now in the collection of Sir Otto Beit, contains the mound with a tree upon it and three of the figures here represented dancing.

Ht. 14". Mark. A Red Anchor. (Fisher Collection.) PLATE 8A.

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3. "UNA AND THE LION."

Una. Her head-dress is white with a gold edge. She wears white drapery spangled with gold leaves in whorls and lined with pink. The Lion is grained throughout with brown hair. The base is white, with gold scroll-work ornamented with sprays of pink buds and green leaves with painted veins. The pedestal is of turquoise colour, with four white panels decorated with gold flowers.

This is the largest figure known to have been made at the Chelsea Manufactory, and may be the same referred to as "the large figure of Britannia" by Robert Boyer when employed in clearing out the factory in 1784. (*See* Nightingale, pp. 82 and 83.)

Ht. 27". (Bearsted Collection.) PLATE I I A.

3A. A GROUP OF CHINESE MUSICIANS.

This magnificent group (which was entered and should have been at the Exhibition, but for delay in its return from America, and a reproduction of which in colour provided a most popular and attractive little poster for our Show at the Chelsea Town Hall) consists of four figures facing outwards and grouped round a raised centre designed to carry a table lustre.

(1) A girl seated in white Chinese dress, the coat sparsely embroidered in red, the skirt having flowers in blue, red, yellow and green; deep aubergine sash, yellow shoes, and white head-dress with a red riband; she holds a tambourine in her left hand and a drumstick in her right.

(2) A small boy wearing a white shirt, pink jacket, pale blue trousers tied with red bands below the knee, red shoes, shaved head and black pigtail; he holds bells in both hands, and is standing, head thrown back.

(3) A taller boy, seated, in a green shirt, long yellow jacket with white circular panels and patterns embroidered in colours, green trousers and high boots of soft leather with pink soles. His right hand holds the smaller boy's left, his left hand also holds a bell; his circular hat has a pink brim and pointed crown with flowing horsehair crest, over which is a red ring.

(4) A girl, also seated, dressed in a long white robe, lined with pink and decorated with flowers in grey, a yellow skirt and pink shoes with grey soles. Her black looped-up hair is tied with a red riband; she wears ear-rings, and holds a flute in both hands.

The white base is thickly scattered with flowers and leaves in colours.

The Group is included, apparently, in the 1756 Sale Catalogue, Lot 82, 10th day's Sale (Read's reprint):—

"A most magnificent LUSTRE in the Chinese taste, beautifully

of Chelsea China and Pottery

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ornamented with flowers and a large group of Chinese figures playing on music."

Ht. 14½". Base 12". Mark. A Red Anchor. (Stoner Collection.) PLATE 12A.

4. A COLLECTION OF SCENT BOTTLES AND SEALS in a small show-case.

- (1) A vase of flowers. Stopper, a butterfly.
- (2) A girl standing with a spotted dog at her side.
- (3) A net containing large fishes.
- (4) A monkey with a young one on her back in a basket. Head as stopper.
- (5) A girl kneeling confessing to a monk. Two doves billing as stopper.
- (6) A tonsured monk in black and white, reading a book. Two stoppers in the foliage.
- (7) A bearded monk in black and pink, reading a book. Two stoppers in the foliage.
- (8) A girl asleep against a tree ; a large pug dog at her side. Dog's head as stopper. (Cf. No. 132.)
- (9) Four fowls roosting. Two heads as stoppers.
- (10) Cupid sharpening his arrow on a whetstone under a fountain.
- (11) An oval bunch of flowers. Metal head helmeted as stopper.
- (12) "Provender for the Monastery." A cowed monk carrying a girl partly concealed in a sheaf of corn.
- (13) Two cupids and a baby fawn playing under vine branches.
- (14) A man carrying a basket of flowers on his back.
- (15) Cupid encircling a heart with a wreath of flowers. Metal bird as stopper.
- (16) Venus standing by a clock with cupid and a dog.
- (17) A greyhound reclining by a vase. Bird as stopper.
- (18) A pair of pigeons billing on a rose-branch. Two butterflies as stoppers.
- (19) A boy holding a goat by the horns. Bird as stopper.
- (20) A boy seated playing a bagpipe. Rose as stopper.
- (21) A seated cupid holding two doves in his hands. Metal stopper.
- (22) A green parrot standing with a small cock. Cock's head as stopper.
- (23) A vase with two monkeys' heads protruding, upper one wearing a yellow cocked hat. Both heads as stoppers.
- (24) A boy standing with baskets of flowers on his head and arm. Flowers as stopper.
- (25) Cupid seated drawing a crossbow. Rose as stopper.
- (26) A girl seated with lamb at her feet. Birds billing as stopper.

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- (27) Two cupids drinking from a cup under a vine. Butterfly stopper.
 - (28) A woman standing playing a hurdy gurdy. Her head, with metal rimmed hat, as stopper.
 - (29) Cupid seated holding a globe.
 - (30) A boy catching a butterfly with his hat against a tree trunk, a dog behind. Butterfly stopper.
 - (31) A tall Chinaman holding a bird. His own head as stopper.
 - (32) A boy embracing a girl. Rose branch behind. Butterfly stopper.
 - (33) A seated girl holding a wine-cup and a masked harlequin holding a melon by the side of a tree trunk. Bird on a flower as stopper.
 - (34) A standing Chinaman and seated woman holding a baby. Green parrot as stopper.
 - (35) A peacock on a stump with raised roses on base. Head and neck as stopper.
 - (36) The Three Graces, back to back, in long robes. A bunch of leaves as stopper.
 - (37) A pigeon house with birds emerging. A lamb at the base. Bird as stopper.
 - (38) Cupid as a drummer.
 - (39) A woman standing with basket of flowers on her back. Rose stopper.
 - (40) Two cupids drawing wine from a fountain. Large girl's head as stopper.
 - (41) A bunch of fruit. Butterfly stopper.
 - (42) An apple. Metal stopper on stem.
 - (43) A boy seated playing a mandolin. Rose branch as stopper.
 - (44) A small three-quarter length boy on a pedestal, holding his hat. Small ball as stopper.
 - (45) A masked harlequin standing by a barrel holding a cup. His head as stopper.
 - (46) A small seated pug dog. Head as stopper.
 - (47) Janus heads masked. Flower bunch as stopper.
 - (48) Harlequin standing before a tree trunk, with his hand to his hat. Roses as stopper.
 - (49) A seated pug dog. Flowers on base. Head as stopper.
 - (50) A bunch of bean flowers on a three-stemmed foot. One bud as stopper.
 - (51) A vase with flowers in panels. Bird as stopper.
 - (52) A yellow flower. Flower as stopper.
 - (53) A tulip. Small flowers as stopper.
- Ninety-three seals.

The first sale of Chelsea toys, including scent bottles, was held in 1754,

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during the red anchor period ; their manufacture was carried on till the factory closed ; but none of the scent bottles bears a mark. (Nos. 5, 12, 39, 42, 43, and 47 are probably of Continental manufacture.)

(Mrs. Meyer Sassoon Collection.) PLATES 27 and 28.

5. A COLLECTION OF SEALS, in a small ormolu and glass case.

Twenty coloured seals fixed upon three ivory steps in a rococo moulded ormolu case.

Ht. $5\frac{1}{2}$ ". Length $9\frac{1}{2}$ ". (Galsworthy Collection.)

6. A MINIATURE SHOW-CASE containing : three cupids ; three miniature figures ; eight small birds and six goat and bee cream jugs. One is inscribed "Chelsea 1745."

CUPIDS

(1) Cupid in white three-cornered hat, holding a flail over his shoulder. Mauve coat, turquoise breeches, red shoes. Mark. A Gold Anchor.

(2) Cupid, with red three-cornered hat playing a flat drum. Wearing a sword-belt. Mark. A Gold Anchor.

(3) Cupid as a coffee-seller with a brown tank on his back, cup and bottle in his left hand, small green cap lined with yellow, mauve-pink apron. Mark. A Gold Anchor.

MINIATURE FIGURES

(4) A grenadier. Height $2\frac{1}{2}$ ". Mark. Two Red Anchors.

(5) A gardener with a roller. Height $2\frac{1}{2}$ ". Mark. Two Red Anchors.

(6) A sportsman with a gun. $2\frac{1}{4}$ ". Mark. Two Red Anchors.

(7) Two canaries.

(8) Five small finches.

(9) A larger pheasant with her young.

CREAM JUGS

(10) White goat and bee jug, bee descending. Incised in the paste of the base : "Chelsea $\triangle$ 1745."

(11) Similar white jug, bee ascending. Incised in the base : a triangle within an ornamented circle.

(12) Similar white jug, bee descending. Goats slightly touched with lines of puce colour. Incised in the base : a triangle.

(13) Similar white jug. Coloured bee descending. Brown-pink edge to lip of jug. Incised in the base : a triangle.

(14) Similar jug with brown handle, raised flowers and bee descending painted in colours. Incised in the base : a triangle.

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(15) Similar jug in colours, bee descending. Incised in the base : a triangle.

In all these jugs the goats' tails are short and erect.

(Fisher Collection.) PLATE 5.

7. A CRAYFISH SALT-CELLAR. White.

In front, a scollop shell with a partition ; behind it, a crayfish lying on a rocky base.

Two similar salt-cellars were in the possession of Horace Walpole at Strawberry Hill.

Mark. A Triangle incised in the base. (Steer Collection.)
PLATE 4.

8. A DISH, deep and leaf-shaped, painted with coloured flower sprays.

Mark. A Raised Anchor. (Steer Collection.) PLATE 3.

9. A COFFEE-POT, white, with moulded surface of acanthus leaves.

Six short stumps as supports.

Ht. 9". Mark. A Triangle incised in the base. (Steer Collection.) PLATE 4.

10. A SAUCEBOAT, moulded pattern of raised flowers, and painted with insects and flowers.

Mark. A Triangle incised in the base. (Heneage Collection.)
PLATE 4.

11. A PAIR OF SAUCEBOATS, silver, made by Nicholas Sprimont, 1746. On the bases the London Hall-mark for 1746 and N. S.

(Levine Collection.) PLATE 4.

Nicholas Sprimont, the proprietor of the Chelsea Porcelain Manufactory from 1750 onwards, had been a silversmith in Soho, entered in 1742 at Goldsmiths' Hall.

12. A CUP, two-handled, octagonal, Hizen pattern.

Chrysanthemums in brick red, leaves in blue and green.

Mark. A Raised Anchor. (Heneage Collection.) PLATE 3.

13. A GOAT (AND BEE) JUG, coloured. Raised flowers in colours.

No bee. Goats with short tails erect.

Ht. $4\frac{3}{8}$ ". Mark. A Triangle incised in the base. (Gardner Collection.) PLATE 4.

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14. A GOAT (AND BEE) JUG, silver. London Hall-mark for 1737. Initials E. W. (Edward Wood) within a circle, Maker. No bee. Goats with tails down. Ht. $4\frac{3}{8}$ ". (Gardner Collection.) PLATE 4.
15. A PLATE, white, with four sprays of raised white prunus flowers. Diam. 8". Mark. A Raised Anchor. (Gardner Collection.) PLATE 2.
16. A SALT-CELLAR, white, with the date 1750 in large figures within a rectangular border impressed in the paste on the base. Length 4". (Gardner Collection.) PLATE 4.
17. A TEAPOT, hexagonal, painted with a scene in colours depicting one of Æsop's Fables. Subject: "The Wolf and Goat and the Lamb." Ht. 5". (Gardner Collection.) PLATE 3.
18. A SUGAR BASIN, octagonal, similar decoration. Subject: "The Lion and other Beasts." Ht. $2\frac{1}{4}$ ". (Gardner Collection.) PLATE 3.
19. TWO CUPS AND SAUCERS, octagonal, with similar decoration.
Teacup: "Fox and Goat in the Well." Saucer: "Wolf and the Lamb."
Teacup: "Leopard and the Fox." Saucer: "Fox and Cock in a Tree."
Ht. 2", $1\frac{3}{4}$ ". Mark. A Raised Anchor. (Gardner Collection.) PLATE 3.
- 19A. TEACUP, COFFEE CUP AND SAUCER, octagonal, similar decoration.
Teacup: "The sick young Crow and his Mother." Coffee cup with handle, "Lion and the Mouse." Saucer: "Leopard and the Fox."
All these designs are taken from the beautiful copper-plate engravings in Francis Barlow's "Æsop's Fables, with his Life." London. Small folio, 1687.
Ht. $1\frac{3}{4}$ ". Mark. A Raised Anchor. (Thorpe Collection.) PLATE 3.

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20. TWO CUPS, with moulded surface of acanthus leaves.

They are decorated with flowers and insects in colours, and have eight small stumps as supports.

The triangle mark is impressed in the centre of a flower on the bases.

Ht. $1\frac{5}{8}$ ". Mark. A Triangle. (Gardner Collection.) PLATE 4.

21. A MILK-JUG, with raised flowers in colours.

A wreath of strawberries and leaves runs round the base.

Ht. 5". Mark. A Triangle incised in the base. (Bunford Collection.) PLATE 4.

22. A COFFEE-POT, from the same service.

This has larger raised flowers and a dark brown edge to the lid.

Ht. 9". (McEuen Collection.) PLATE 4.

23. A PAIR OF SQUARE DISHES, with shaped sides and rounded corners, painted with figures in a landscape. Yellow backs. (Bunford Collection.) PLATE 3.

24. A BINETTE, white, with a subject comprising five cupids bearing grapes in a basket. This is painted in pale brick red.

Mark. A Red Anchor. (Bunford Collection.) PLATE 3.

25. A GOAT AND BEE JUG, white.

Goats with short tails erect, Bee descending.

Mark. A Triangle incised in the base. (Leverton Harris Collection.) PLATE 4.

26. A PAIR OF LARGE DISHES, with scalloped edges and scenes in colours depicting Æsop Fables.

One represents "The Tiger and the Fox." The other "The Wolf and Goat and the Lamb."

Ht. 15". (Stanley Collection.) PLATE 3.

27. A PAIR OF PLATES, Imari design.

A boy being rescued from a fish-bowl, with a border of eight brick-red chrysanthemums and a floral design in blue and red.

"Hob in the Well" was a nickname in the Chelsea factory for the Imari scene of the boy breaking, with a stone, the fish-bowl into which his companion

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had fallen. "Flora," or "Hob in the Well," was the name of a farce by Colley Cibber which had been popular since 1715.

Diam. 12". Mark. A Red Anchor. (Stanley Collection.)

PLATE 4.

- 27A. A PAIR OF PEDESTALS, moulded in relief and pierced, with a trefoil scroll pattern.

Ht. 3". Mark. A Raised Anchor. (O'Callaghan Collection.)

PLATE 4.

28. A TEAPOT, white, the body formed as a Chinaman holding a parrot.

Tree branch as handle bearing beech nuts and leaves. The lid forming the hat also bears two moulded nuts and leaves on a striated ground.

Ht. $6\frac{3}{4}$ ". Mark. A Triangle incised in the base. (Elliot Collection.) PLATE 4.

29. A PLATE, painted in colours with children in a garden.

Diam. $8\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.)

PLATE 3.

30. A PAIR OF POTS and covers, with figures in a sea-scape, early period, mounted on bases of silver.

Ht. with mount, 4". (Hutton Collection.) PLATE 4.

31. A PAIR OF OVAL DISHES, famille verte decoration, scalloped edges.

Length 6". (Hutton Collection.)

32. A PAIR OF CUPS, painted with flowers and insects in colours.

Moulded surface of acanthus leaves. (Cf. No. 20.)

Ht. $1\frac{5}{8}$ ". Mark. A Triangle incised in the base. (Hutton Collection.)

33. A PAIR OF PLATES, deep, with leaf, fruit and insects in colours.

Diam. 8". Mark. A Red Anchor. (Hutton Collection.)

PLATE 3.

34. A PAIR OF TALL WHITE VASES.

Slightly fluted, painted with large roses and their leaves and a large butterfly. These vases are pierced in the lip above and at the base probably for the insertion of ormolu stems bearing flowers.

Ht. 9". Mark. A Triangle incised in the base. A very rare mark on vases. (Hutton Collection.) PLATE 24.

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41. A CUP AND SAUCER, claret borders with swags, flowers, and gilt foliage.
Mark. A Gold Anchor. (Gardner Collection.) PLATE 20.
42. A CUP AND SAUCER, two-handled, gros bleu ground and white panels, painted with flowers.
Mark. A Gold Anchor. (Gardner Collection.) PLATE 20.
43. A CUP AND SAUCER, dark blue border and gold foliage, urn pattern in centre.
Mark. A Gold Anchor. (Gardner Collection.) PLATE 20.
44. A CUP AND SAUCER.
Landscapes in black outline filled in with a dark green wash.
Mark. A Gold Anchor. (Gardner Collection.) PLATE 20.
45. A CUP AND SAUCER, painted in colours with birds on branches bearing berries. The edges are ornamented with wavy undulations in the paste.
Mark. A Gold Anchor. (Gardner Collection.) PLATE 20.
46. A CUP AND SAUCER, painted with flowers bearing green acanthus leaf moulding round the bases.
Mark. A Red Anchor. (Gardner Collection.) PLATE 20.
47. A CUP AND SAUCER, two handles and cover, painted with fruit and leaves. The paste is moulded with an artichoke pattern covering half the surface.
Mark. A Red Anchor. (Gardner Collection.) PLATE 20.
48. A CUP AND SAUCER, Chinese Figures.
Painted in colours with red foliage borders from engravings after Boucher by J. J. Balechon. (*See* Nos. 121 and 122.)
(McEuen Collection.) PLATE 20.
49. A PAIR OF CUPS AND SAUCERS, gros bleu, white panels with birds in colours and gold borders.
Mark. A Gold Anchor. (Montefiore Collection.) PLATE 21.
50. A CUP AND SAUCER, gros bleu, ornamented with gold birds.
Mark. A Gold Anchor. (Montefiore Collection.) PLATE 20.

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No.

51. A CUP AND SAUCER, claret ground with panels of Chinese figures in saxe-blue dresses, similar to the Emily Thompson Bequest tea-service in the Victoria and Albert Museum.
Mark. A Gold Anchor. (Burney Collection.) PLATE 20.
52. PART OF A TEA-SERVICE, canary yellow ground, with white panels painted with flowers.
Mark. A Gold Anchor. (Hutton Collection.) PLATE 21.
53. A CUP AND COVER, two-handled, claret ground, panels of exotic birds, surmounted by a rosebud on the lid.
Mark. "D," with an Anchor in Gold. Chelsea-Derby. (Hutton Collection.) PLATE 21.
54. A PAIR OF CUPS, two-handled, gros bleu ground, panels of cupids.
Mark. A Gold Anchor. (Hutton Collection.) PLATE 21.
55. A PAIR OF TALL CUPS, handleless, with large flowers in colours on a gold ground.
Mark. A Gold Anchor. (Hutton Collection.) PLATE 21.
- 55A. PART OF A TEA-SERVICE. Decorated with reniform white panels containing flowers and foliage, heavily gilded on a claret ground. Sucrier, cover and stand, two cups with handles, and four smaller handleless cups, and four saucers. Thirteen pieces.
Mark. A Gold Anchor. (Hutton Collection.) PLATE 21.
56. A PAIR OF CUPS, fluted, painted with flowers and insects in colours on a yellow ground.
No mark. Early period. (Hutton Collection.) PLATE 21.
57. A PAIR OF CUPS, painted as tulips in natural colours.
No mark. (Hutton Collection.) PLATE 21.
59. A PAIR OF WORCESTER PLATES, painted with fruit and insects in colours, decorated by a CHELSEA ARTIST. From the Duke of Cambridge service, Drane Collection.
(Hutton Collection.)
60. A DISH (WORCESTER), similar to the last. Drane Collection.
(Hutton Collection.)

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61. TWO CUPS AND SAUCERS. Chelsea-Derby, mauve-pink ground, panels with figures in landscapes.
Mark. In both instances, Crossed-swords in underglaze blue.
(Hutton Collection.) PLATE 20.
These were probably made to match a Meissen tea-service.
62. A CUP AND SAUCER (MEISSEN), smaller, but similar in decoration.
Mark. Crossed-swords in underglaze blue.
(Hutton Collection.) PLATE 20.
63. A CUP AND SAUCER, with alternate panels of blue with gold trellis, and squares of red and gold, an Imari pattern.
(Hutton Collection.) PLATE 20.
64. A SUCRIER, cover and stand, two-handled, with peacock feather pattern.
Mark. A Gold Anchor. (Hutton Collection.) PLATE 20.
65. A BUTTER DISH, cover and stand, with panels of animals in landscapes, and sprays of flowers.
Mark. A Gold Anchor. (Hutton Collection.)
66. A PAIR OF FLAT CANDLESTICKS, small, gros bleu edges and gilding, painted with flowers in colours.
(Hutton Collection.) PLATE 20.
67. AN ORIENTAL VASE, decorated with birds by a CHELSEA ARTIST.
Ht. $5\frac{3}{4}$ ".
71. A VASE, two-handled, gold birds and foliage on a gros bleu ground.
Ht. $12\frac{1}{2}$ ". Mark. A Gold Anchor. (Sidney Collection.)
PLATE 25.
72. A PAIR OF VASES, claret ground, with panels on either side of children playing indoors and amid rural scenes.
Ht. 7". Mark. A Gold Anchor. (Montefiore Collection.)
PLATE 25.

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73. A PAIR OF JARDINIÈRES, with garlands in gold on a claret ground, and a panel of cupids representing the seasons on either side.
Ht. $4\frac{1}{2}$ ". Mark. A Gold Anchor. (Montefiore Collection.)
PLATE 25.
74. A VASE, with perforated neck and lid, claret coloured ground. Four panels of birds and turquoise and gold leaf sprays in relief.
Ht. 12". Mark. A Gold Anchor. (Montefiore Collection.)
PLATE 25.
75. A VASE, two-handled, white ground with a wreath of large modelled roses and leaves in natural colours across the front ; exotic birds painted on the back. Turquoise and gold scrolls on the foot.
Ht. 15". (Gardner Collection.) PLATE 25.
76. A VASE, gros bleu ground, heart-shaped panel of cupids in pink, flying a butterfly on a string.
Ht. 7". (Gardner Collection.) PLATE 26.
77. A PAIR OF VASES and covers, hexagonal, decorated in Hizen taste with alternate panels of foliage on a brick-red ground and flowers on a white ground.
Ht. $12\frac{1}{2}$ ". (Leverton Harris Collection.) PLATE 24.
78. A PAIR OF BOTTLES, long-necked, gourd-shaped, decorated in brick-red and gold in Hizen taste.
(Radford Collection.) PLATE 25.
79. A VASE, on a wide base, white ground, with birds, butterflies and flowers in colours.
Ht. 11". (Townsend Collection.) PLATE 24.
80. A PAIR OF VASES, with pink bands and flowers in colours.
Ht. 9". Mark. A Gold Anchor. (Townsend Collection.)
PLATE 24.
81. A PAIR OF VASES, heart-shaped, gros bleu ground with panels of mythological subjects in colours ; each vase encrusted with jessamine flowers at the sides.
Ht. $9\frac{1}{4}$ ". (Mrs. H. M. Stoner Collection.) PLATE 25.

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- 81A. A SET OF THREE VASES with panels of Angelica Kauffmann subjects in colours and painted with flowers on a gold ground. Ht. 9". Mark. A Gold Anchor. (Burney Collection.) PLATE 26.
82. A TALL VASE, with handles encrusted with flowers. Ruby ground with vertical stripes in gold. Ht. 11". (Burney Collection.) PLATE 25.
83. A VASE, hexagonal, decorated above and below with designs in brick-red and gold, and six panels painted with Chinese merchant scenes. Ht. 12½". (Hutton Collection.) PLATE 24.
- 83A. A PAIR OF VASES formed as eel-pots each on a rustic base on which are two ducks in colours. Bulrushes at the sides forming handles. Ht. 10". Mark. A Red Anchor. (Hutton Collection.) PLATE 24.
84. A VASE, and cover on a pedestal.
The vase is painted with flowers in colours on a gold ground. The pedestal decoration is of royal blue and gilt. The panel on the front shows a landscape with river and figures. The panel on the back, a sleeping girl. Ht. 13½". Vase mark: A Gold Anchor. Pedestal mark: A Red Anchor. (Sassoon Collection.) PLATE 24.
85. A PAIR OF JARDINIÈRES with pierced covers. Royal blue ground, painted with panels in colours.
One represents Nessus and Dejanira crossing the river Evenus, and Hercules shooting an arrow at the former from the opposite shore. The other, Cephalus discovering Procris, his wife, mortally wounded by his dart intended to kill a wild beast. Ht. 5". Mark. A Gold Anchor. (Sassoon Collection.) PLATE 24.
86. A PAIR OF VASES of rococo form, gros bleu ground, heavily gilt and painted with panels of flowers. Ht. 8½". Mark. A Gold Anchor. (Sassoon Collection.) PLATE 25.
87. A PAIR OF TOILET BOXES, oblong, with curved sides and rounded corners, gros bleu ground, decorated with figures of a Chinese boy and girl amid flowers in gold. Length 3". (Gardner Collection.) PLATE 15.

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88. A PAIR OF POTS and covers, green border, flowers in colours.
Ht. $2\frac{3}{4}$ ". (McEuen Collection.) PLATE 15.
89. A PAIR OF POTS and covers, pink ground, landscapes in the panels.
Ht. $2\frac{3}{4}$ ". (McEuen Collection.) PLATE 15.
90. A PAIR OF POTS and covers, gros bleu ground, panels painted with birds.
Ht. $2\frac{3}{4}$ ". (McEuen Collection.) PLATE 15.
91. A PAIR OF POTS and covers, gros bleu ground, covers painted with fruit.
Diam. $2\frac{1}{2}$ ". (Hutton Collection.) PLATE 15.
92. A PAIR OF BOWLS and covers, perforated, with gold trellis pattern and flowers in colours. Talk Collection.
Ht. 6". (Hutton Collection.) PLATE 20.
93. A CLOCK-CASE, formed as a bouquet of flowers in colours with the movement let into a sunflower.
Ht. $11\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.)
PLATE 25.
94. A DISH, rectangular, with a turquoise border, painted in the centre with a landscape, ruins and figures. Earl of Essex Collection.
Length $12\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.)
PLATE 26.
95. A PLATE, the white border painted with panels of exotic birds in green, edged with sprays.
Diam. $8\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.)
PLATE 26.
96. A PLATE, with large flowers in colours on a gold ground.
Exhibited at the Art Treasures Exhibition, Manchester, 1857.
Diam. $8\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.)
PLATE 26.
97. A PLATE, white ground with panels of exotic birds in puce.
Ht. $9\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.)
PLATE 26.

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98. A PLATE, claret ground, white panels with birds in colours.
(Burney Collection.)
99. A DISH, large oval, having a claret ground with five white panels painted in colours with flowers and fruit. (*See* No. 102.)
Length, 12". (Burney Collection.) PLATE 26.
100. PLATE, with panels of birds and gold foliage, on a claret ground.
Diam. $8\frac{1}{2}$ ". Mark. A Gold Anchor. (Bunford Collection.)
PLATE 26.
101. A PAIR OF PLATES, gros bleu border enclosing three panels of birds in colours.
Diam. $8\frac{1}{2}$ ". Mark. A Gold Anchor. (Bunford Collection.)
PLATE 26.
102. DISH, oval, claret ground with panels of flowers in colours.
Length $9\frac{1}{2}$ ". Mark. A Gold Anchor. (Bunford Collection.)
(*See* No. 99.) PLATE 26.
103. A LARGE CLOCK-CASE. It is four-sided, of rococo design, gros bleu and gilt on a white ground with panels of exotic birds in gold, surmounted by four pinnacles at the corners and a small vase in the centre at the top.
Ht. 18". Mark. A Gold Anchor. (Cromer Collection.)
PLATE 12.
104. A BARREL, decorated with sprays of flowers, painted in colours on a white ground. It is fitted with a silver tap and surmounted by a silver stopper formed as a cupid, smoking a pipe.
It is stated that this barrel was presented by Pope Benedict XIV to Prince Charles Edward Stuart ("Bonnie Prince Charlie") while he was in exile in Rome.
Length 9". (MacBey Collection.) PLATE 12.
105. A PAIR OF FIGHTING COCKS. Life size, formed as tureens, and painted in natural colours.
These form an authentic record of the trimming and artificial spurs adopted about the year 1755.
Length 16", Ht. 9". (Gelston Collection.) PLATE 12.

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110. A FIGURE of a cupid with a bandage round his head, playing a hurdy-gurdy.

Ht. $4\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.)

PLATE 16.

111. A FIGURE of a cupid wearing a three-cornered green hat.

He carries a flail over his shoulder, and wears a mauve-pink coat, gold flowered breeches and red shoes.

Ht. 5". Mark. A Gold Anchor. (Hutton Collection.) PLATE 16.

112. THREE FIGURES of cupids. One has a flaming heart in each hand ; another his hands clasped ; the third holds a wreath of flowers.

Mark. A Red Anchor. (Hutton Collection.) PLATE 16.

113. A FIGURE of a cupid holding a bag of money and wearing a beard as Shylock.

Mark. A Red Anchor. (Hutton Collection.) PLATE 16.

114. A FIGURE of a cupid as Bacchus with a garland of grapes and playing on a tambourine.

(Hutton Collection.) PLATE 16.

115. A FIGURE of a cupid as a nurse holding a cradle containing a baby.

Ht. 4". (Hutton Collection.) PLATE 16.

116. A MINIATURE FIGURE of a young highlander.

He wears a green and yellow plaid, yellow waistcoat, and blue and yellow kilt, and probably represents "Bonnie Prince Charlie."

Ht. $4\frac{1}{4}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 16.

117. A FIGURE of a woman with a basket and a lamb.

She wears a pale yellow veil and a lilac coat. Small base.

Ht. 6". Mark. A Gold Anchor. (Hutton Collection.) PLATE 16.

118. A PAIR OF SHAPED WHITE VASES, painted with flowers, with three modelled cupids at the base of each.

Ht. 9". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

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119. A CLOCK-CASE representing the Dawn.

A pointer dog is peering from the right side at a drake below, who takes his first look round from between the rushes. On a balustrade at the left side a tiny sphinx stretches her head towards the light. A cupid above points at the clock as he calls to his fellow, lying with drooping wings, still curled in heavy slumber.

Ht. $10\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 10.

120. A FIGURE of a nun reading a large volume.

She wears a black head-dress, brown cloak and skirt, and white apron. She is seated on a turquoise-coloured chest, with gilt nails, and holds a red bound book with the words "Omnia Gloria" within it. The nun may be intended to represent Heloise, whose love for Abelard is recorded by Pope.

Ht. $5\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

121. A GROUP of a Chinese woman and child.

The woman wears a white turban striped with yellow, bearing pale-blue knots. She has dark grey hair, a white robe painted with sparse flowers lined with dark brown and a yellow underskirt. She is pouring from a jug into a trough held by a boy. The boy is bald, with three tufts of dark-brown hair. On the left of the woman, who stands next to a balustrade, is placed a steaming cauldron. (*See* note to next item).

Ht. 9". Mark. A Raised Anchor. (Hutton Collection.) PLATE 9.

122. A FIGURE of a Chinese child holding a dish.

The child is bald, with three tufts of black hair, and wears a white robe striped with yellow. These two pieces, Nos. 121 and 122, are copied from an engraving by J. J. Balechon and Aveline after Boucher, called "Les Délices de l'Enfance." (*See* Mr. William King's "Chelsea Porcelain," 1922, page 38, and Plate 18.)

Ht. $3\frac{1}{2}$ ". Mark. A Red Raised Anchor. (Hutton Collection.)
PLATE 9.

123. A FIGURE of a Chinaman wearing a beard and seated on a rocky base playing a mandolin.

He has short beard and large moustache. He wears a flowered white robe lined with green, red under sleeves and shoes. There is a round hole in the back of the base.

Mark. Three Stilts beneath base. (Hutton Collection.) PLATE 9.

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124. A PAIR OF FIGURES of a Chinese boy and girl with a piccolo and drum. They are seated on high tree-stump bases.

The boy has a white robe with sparse purple brown conventional flower pattern.

The girl has a white flowered coat, green trousers to the ankles and black shoes. Bases encrusted with flowers.

Ht. $5\frac{3}{4}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

125. A PAIR OF FIGURES of a man and woman, haymakers.

The man wears a pale yellow coat and is sharpening a scythe.

The woman wears a mauve cloak and flowered skirt and is offering a flower.

Ht. $10\frac{3}{4}$ ". Mark. A Gold Anchor. (Hutton Collection.)

PLATE 16.

126. TWO FIGURES of cupids as artists, each holding a palette.

Both are from the same mould, but one holds a tall picture of three Chinese figures in his right hand. He has a red head-band and pink waistcloth lined with yellow. The other has a blue head-band and a white waistcloth. Both wear gold necklaces, with a small mask attached as a locket.

Ht. $5\frac{1}{4}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

127. A FIGURE of a woman seated, with a baby. "LA NOURRICE" from a 16th-century model by Barthélemy de Blémont.

White. The borders of the head-dress and the waistband are touched with thin purple.

The woman has grey hair. Her bodice is thinly outlined in parts with red. She wears black shoes with a touch of red on the soles. The baby's cap has a touch of yellow upon it. (*See also* 187 and 188.)

Ht. $7\frac{1}{2}$ ". Mark. A Red Raised Anchor. (Hutton Collection.)

128. A FIGURE of a girl dancing and holding out her white apron. Slightly coloured.

She has brown hair, a yellow hat with pink ribbon, a white dress with pale green bows on the bodice and one on each sleeve, and yellow shoes.

Ht. $6\frac{1}{2}$ ". (Hutton Collection.) PLATE 10.

129. A SIMILAR FIGURE to the last, almost white. (Hutton Collection.)

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130. A FIGURE of a woman with a child in her lap.

She is seated on an upturned openwork basket, reading a letter, and wears a yellow sunbonnet, lilac cloak, pink skirt, and black shoes.

Ht. $5\frac{3}{4}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

131. A PAIR OF FIGURES, man and woman in Turkish costume.

The man wears a fez, a white cloak with pale-blue undersleeves, and trousers, and a yellow coat lined with pink.

The woman has a black folded head-dress, very pale yellow long coat bordered with gold. Pink sleeves, and trousers to ankles, and brick-red shoes.

Ht. $6\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 10.

132. A FIGURE of a girl leaning against a tree with a basket and flowers.

The flat hexagonal-shaped base is painted with sprays of natural flowers and the tree trunk is encrusted with large white and coloured flowers.

The girl has dark brown hair in which is a yellow flower. She wears a white dress ornamented with sprays of natural flowers. For a figure suggesting the same model, *see* No. 185.

Ht. $7\frac{1}{2}$ ". (Hutton Collection.) PLATE 10.

133. A FIGURE of a man dancing, with a tree-stump support.

The man has a green hat, and a tunic painted with natural flowers, having a splashed green edge, pink breeches and yellow shoes.

Ht. $6\frac{1}{2}$ ". (Hutton Collection.) PLATE 10.

134. A FIGURE of a woman dancing and holding in her right hand a black mask.

A flower in her brownish hair, a small yellow shawl, a pink-trimmed white bodice, wide skirt with pale sprays of flowers upon it, and green shoes.

Ht. 7". (Hutton Collection.) PLATE 10.

135. A FIGURE of a man seated at a table ; some fish are lying upon it and in a basket in front.

The man has a black hat, a red coat with gilt buttons, and black high boots.

Ht. $4\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 16.

136. A PAIR OF CANDLESTICK GROUPS representing the seasons "Summer" and "Autumn," being two from a set of four.

"Summer" is depicted by a girl seated with a cupid and holding a sheaf of

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corn, and "Autumn" by a girl and a boy seated, both holding bunches of grapes.

Ht. 12". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

137. A PAIR OF FIGURES of a river god and goddess.

The man is painted in a definite flesh colour. He has long white hair and a beard. The woman is of more delicate colouring, and is lying upon a very pale yellow flowered cloak. Both lean against dark brown pitchers with water issuing from them, and green leaves decorate the bases.

Ht. $5\frac{1}{4}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

138. A PAIR OF FIGURES, a boy playing a flute and beating a drum ; and a girl playing a flute.

He wears the costume of a pierrot with a grey hat, green striped forehead band, white wide collar, a coat with wide stripes of pink and white tinted with blue dots and red flowers, yellow trousers, and red shoes.

The girl has a white cap, pale brown hair, a yellow jacket, green skirt lined with strong pink, yellow underskirt trellised with green, and red shoes.

Ht. 6". Mark. A Red Anchor. (Hutton Collection.) PLATE 10.

139. A PAIR OF FIGURES of a man and woman seated, the former playing a flute and the latter with flowers.

The man wears a black hat, deep pink coat, yellow breeches with pale-blue flowers, and white stockings.

The woman has a white cap, deep pink dress, white shawl, and flowered apron.

Ht. $5\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.) PLATE 16.

140. A FIGURE of a gardener holding a hoe and a bunch of grapes ; on a high white and gilt scroll base.

He wears a black hat and pink coat, full blue apron, green breeches and black shoes.

Ht. $6\frac{3}{4}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 10.

141. A FIGURE of an old woman standing with a dish of vegetables.

She wears a white head-dress, a pink coat, pale yellow skirt, and black shoes. (See No. 176B.)

Ht. $7\frac{1}{2}$ ". Early period. (Hutton Collection.) PLATE 10.

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142. A FIGURE of a boy seated and playing a flute.

He wears a black hat, blue neckerchief, yellow coat, and red breeches.

Ht. $5\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

143. A FIGURE of a boy representing a ratcatcher.

He wears a white folding cap and white coat. He carries a brown box slung by a pink band, and has green breeches and black shoes. A black hat lies on the ground near to his feet. (*See also No. 191.*)

This figure may represent a man playing on the salt-box (for a note on this *see No. 216*); but it is not of the same mould, and is larger than the latter.

Ht. 6". Red Anchor period. (Hutton Collection.) PLATE 9.

144. A FIGURE of a man seated beside a wicker basket.

Representing an actor singing, with his left hand on his breast and his right hand outstretched.

He wears a pink hat with white feathers, a yellow flowered cloak, a blue shoulder-knot, a white shirt, and pale-green breeches.

Ht. 7". Red Anchor period. (Hutton Collection.) PLATE 10.

145. A FIGURE of a woman in a crinoline and holding a mask.

She wears a white kerchief on her head, a pale yellow flowered jacket with a blue lining, a white skirt with full overskirt, and red shoes.

Ht. 6". Mark. A Red Anchor. (Hutton Collection.) PLATE 10.

146. A FIGURE of a woman holding a sheet of music.

She has a white muslin cap. Her hands are outstretched as she sings. A turquoise coat, bordered with gold, a white full crinoline skirt sparsely flowered, and yellow shoes complete her costume.

Ht. 6". Mark. A Red Anchor. (Hutton Collection.) PLATE 10.

147. A GROUP of a boy and a girl eating under a cherry tree.

The boy is seated on an overturned basket. He wears a pink coat and red breeches.

The girl has a pink hat, lined with yellow, and a green coat and pink skirt.

A bowl stands on a yellow tub between them. The bocage consists of ripe red fruit and green leaves.

Ht. $7\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 16.

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148. A GROUP of a man, a woman and two children beside a table on which is a bowl of food.

On the right a man with a black hat, purple coat, and red breeches. On the left a woman with a red hat, green coat, and flowered skirt is seated. A child wearing a curious pointed hat rests on her lap, and a small boy stands to the left of the table.

A bocage of large pink-edged flowers and green leaves is above them.

Ht. $7\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.) PLATE 16.

149. A GROUP, almost similar, barrels taking the place of the table.

The man, seated on the left on a white tub, wears a black hat, red coat, and pink breeches.

The woman, holding a baby, has a white kerchief on her head, a lilac coat, and green skirt. The baby has white cap and yellow flowered gown.

The bocage is of pale-pink flowers.

Ht. $6\frac{1}{2}$ ". Mark. A Gold Anchor. (Hutton Collection.) PLATE 16.

150. A PAIR OF FIGURES of a man and a woman, musicians, with guitar and piccolo.

The man has a tight green kerchief on his head, a white long coat, red breeches, high white gaiters with black buttons, yellow cloak lined with blue, and black shoes.

The woman has grey hair with a white veil falling behind, a yellow bodice with gilt borders, and a pink skirt with gold flowers.

Ht. $6\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 9.

151. A FIGURE OF MARS without the helmet.

He has black hair, a white cloak lined with turquoise, close-fitting body armour, red breeches, and yellow boots. His left hand is resting on a large white shield.

Ht. $10\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 10.

152. A PAIR OF FIGURES of a sportsman and woman.

The man, seated, holding a gun, wears a black three-cornered hat with red tipped feathers, a white coat, breeches, gaiters, and black shoes. He has lilac bands on both arms and coloured shoulder-straps, bearing a hunting horn and a pouch on opposite sides.

The woman also seated, holding a gun in one hand and a dead bird in the other, wears a large white hat with red and pink feathers, a white bodice with a pink overcoat, yellow skirt, white stockings, and red shoes.

Ht. $8\frac{1}{2}$ ". Mark. A Red Anchor. (Hutton Collection.) PLATE 10.

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153. A BONBONNIÈRE, formed as the head of a man wearing a ruffle and a hat striped with green, red, and yellow.

Ht. 2". (Hutton Collection.) PLATE 19.

157. A FIGURE of a harlequin seated and playing bagpipes.

He has a tall pointed white hat, bordered with yellow, a coat with alternate sides of black and puce feather pattern, the black side scattered with playing cards, white breeches and stockings, and black shoes with red soles.

Ht. $7\frac{1}{2}$ ". Mark. A Raised Anchor. (L. F. Harrison Collection.)

PLATE 11.

158. A FIGURE of an actor wearing a black coat and an ermine cloak.

"The Doctor" of the Italian Comedy. He wears a large black hat and a black coat with a gold edge, a pink cloak lined with white ermine, white breeches and stockings with black shoes.

He is looking upwards with his left hand outstretched as if making a speech.

Ht. $5\frac{1}{2}$ ". Mark. A Red Anchor. (L. F. Harrison Collection.)

PLATE 11.

159. A PAIR OF FIGURES of a fisherman with a basket and a woman seated with a tray.

The man has a large green hat with the brim folded back, a lilac coat, orange breeches, white stockings, and black shoes. The basket is a pale cane colour.

The woman has a black kerchief on her head, and a pale bodice and skirt.

Ht. $8\frac{1}{2}$ ". (L. F. Harrison Collection.) PLATE 11.

160. A FIGURE of a boy seated beside a large basket of fruit, with his right arm extended, holding an apple.

He wears a black hat and has auburn hair. A white coat, pale blue-grey apron, red breeches, white stockings, and black shoes complete his costume. The basket is filled with large fruit beautifully painted in natural colours.

The exceptional modelling of this figure, and the fine contrast of colour afforded by the black hat and shoes with his costume and the colours of the fruit, were the source of much admiration on the part of the potters, artists and collectors who attended the Exhibition.

Ht. $8\frac{1}{2}$ ". Mark. A Red Anchor. (L. A. Harrison Collection.)

FRONTISPIECE and PLATE 6A.

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161. A PAIR OF FIGURES, Bajazzo and Isabella.

The man wears a white, wide-brimmed hat and black head-band. He is holding a mask in his right hand. He has a white coat with gilt buttons, white trousers, and yellow shoes.

The woman wears white powdered hair and a black neck ribbon. She has a turquoise bodice with brown bows, a white flowered skirt and pink shoes. Ht. 6". Mark. A Red Anchor. (L. A. Harrison Collection.)

PLATE 11.

162. A FIGURE of a girl seated with a parrot beside her.

She wears a white hat and a coat with a blue border and pink undersleeves, a flowing white skirt flowered in a greenish-blue tint. The parrot is green with a yellow breast.

Ht. $6\frac{1}{2}$ ". Early period. (L. A. Harrison Collection.) PLATE 11.

163. A GROUP of a Chinaman and woman.

The woman is standing and wears a red head-dress topped with green, a yellow coat with green edges, a grey-brown skirt, and a brown sash.

The man is seated; his head is shaved with the exception of three tufts of brown hair. He has a pink coat with large hanging sleeves.

Ht. 7". Early Period. (L. A. Harrison Collection.) PLATE 6.

164. A GROUP of a Chinese quack doctor and boy.

The man is standing. He has an ornamented red hat and a large pointed moustache and beard of dark grey colour. A turquoise cloak over a yellow flowered jacket lined with pink, and striped trousers of green, red and yellow complete his costume. The boy is stooping over a basket containing medicine bottles. He wears a green cap, and flowered yellow jacket with red edges.

Ht. 8". Early Period. (L. A. Harrison Collection.) PLATE 6.

165. A GROUP OF FOUR CUPIDS seated, playing musical instruments. (The top of a clock-case.)

The cupids are three boys and one girl. They have grey hair, red hair-bands, and very slight flesh tints. This group seems to show some Italian influence.

Ht. $5\frac{1}{2}$ ". (Steer Collection.) PLATE 11.

166. A GROUP, similar to the last, but in white.

Ht. $5\frac{1}{2}$ ". (Gardner Collection.) PLATE 11.

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167. A FIGURE of a man wearing Doggett's coat and badge.

He has a black cap turned up, with a pink lining, a yellow coat with red seams lined with pink, a blue neck-kerchief, black breeches, white stockings, and black shoes. His white waistcoat is ornamented with gilt buttons. The badge on his arm bears a large anchor in brown with a rope attached to it.

In 1715 Thomas Doggett, the comedian, founded the coat and badge as a prize to be rowed for by the Thames Watermen, on August 1 annually, between London Bridge and the old Swan at Chelsea, in commemoration of the accession of George I. The actual silver badge bears the white Hanoverian horse. (*See also* No. 210.)

Ht. 7½". Early period. (Gardner Collection.) PLATE 6.

168. A PAIR OF FIGURES of a negro and negress.

The negress has a red and white feather head-dress. She wears a white cloak lined with yellow, and a pink skirt. Her arm is raised, holding a sceptre or baton.

The negro has a blue and pink striped turban, white robe flowing to the heels lined with yellow, a yellow collar, turquoise undercoat, and blue sash-belt. He is holding a sword, and has a bundle of arrows on his back.

Ht. 8". Mark. A Red Anchor. (Montefiore Collection.)
PLATE 6.

169. A FIGURE of an old man representing "Winter."

Ht. 5¼". Mark. A Red Anchor. (Argenti Collection.)
PLATE 6.

170. A CANE HANDLE formed as the head of a girl, her neck is decorated with sprays of raised flowers.

The girl's head has dark brown hair falling over her neck, and there are slight flesh tints on the face.

Ht. 3". Early period. (Radford Collection.) PLATE 11.

171. A FIGURE of a Carter *after* Teniers.

He has a pale pink-grey hat and white coat fastened with a yellow clasp. His white breeches are tied below his knees with red ribands. Black shoes and yellow bows. One hand is thrust into his coat.

Ht. 4". (Radford Collection.) PLATE 6.

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172. A FIGURE of a boy seated playing a flute.

He wears a green hat, a long yellow coat, pink breeches, white stockings, and red shoes. A pouch and flute case are hanging at his back.

Ht. 6". Mark. A Red Anchor. (McEuen Collection.)

PLATE 6.

173. A FIGURE of a boy holding a bird in his right hand.

He has a tall yellow hat with a black brim, loose white collar, turquoise coat with gilt buttons and border, pink breeches, white stockings, and black shoes.

Ht. $7\frac{3}{4}$ ". Mark. A Red Anchor. (McEuen Collection.)

PLATE 11.

174. A FIGURE of a carpenter with his bag of tools.

He wears a black hat with a pale green and yellow head-band, a white bag of tools is slung over his left shoulder. A yellow collar, a red coat, pale yellow apron, and black shoes complete his costume. In his right hand he carries a bundle of food.

Ht. 8". Mark. A Red Anchor. (McEuen Collection.)

PLATE 6.

- 174A. A FIGURE of a map-seller.

He wears a black hat on his curled pinkish-grey hair. A box and bundle rest on his back, fastened by shoulder-straps. A pink coat, red breeches, white stockings, and black shoes complete his colouring.

Ht. $7\frac{3}{4}$ ". (Radford Collection.) PLATE 6.

175. A FIGURE of a man seated playing a hurdy-gurdy.

He wears a yellow hat with a dark blue coat, yellow breeches, and blue shoes. There are several coloured flowers on the base.

Ht. 6". Mark. A Raised Anchor. (McEuen Collection.)

PLATE 6.

- 176A. A FIGURE of a beggar man, standing, holding out a hat.

A white handkerchief forms a turban on the head. The beggar wears a grey beard, and has face, elbow and hands flesh-coloured. His white robe is in rags, he carries a black three-cornered hat in his hand, with a silver coin in it. One lace only is seen on his left black shoe. There are raised flowers and leaves on the square flat base.

Ht. $7\frac{1}{2}$ ". Early period. (Gardner Collection.) PLATE 6.

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- 176B. A FIGURE of an old woman standing with a basket of vegetables.

She has a white sun bonnet, white coat and skirt, and black shoes. Her face and hands are of flesh tint. There are mauve-pink vegetables and green leaves in the basket. Flowers and leaves appear on the square flat base.

This figure is a companion to the last, both in quality and the tones of its colouring.

Ht. $7\frac{1}{2}$ ". Early period. (McEuen Collection.) PLATE 6.

177. A CANE HANDLE formed as the head of a girl, and decorated with sprays of raised flowers.

She has dark brown hair falling over her neck, and slight flesh tints on the face.

Ht. 3". Early period. (McEuen Collection.) PLATE 11.

178. A BUST of a woman, on a pedestal.

The head has grey-black hair, and a flesh-tinted face. Mauve and yellow drapery covers the chest. The pedestal is painted with flowers.

Ht. 4". Early Period. (McEuen Collection.) PLATE 11.

179. A FIGURE of Venus and Cupid on a fish and shell base.

Venus is slightly draped with a sash of blue and pink colouring ; she holds a brown shell in her hand.

Ht. 6". (McEuen Collection.) PLATE 6.

180. A CLASSICAL FIGURE of a girl standing by a vase.

The bocage at the back bears mauve-pink roses. The girl is very slightly coloured, and has some lightly tinted drapery round her.

Ht. $10\frac{1}{2}$ ". Mark. A Red Anchor. (Burney Collection.) PLATE 6.

181. A FIGURE of a woman in Eastern costume, seated, and holding a large shell.

She has a pink head-dress, a yellow gown with a white collar and back to her dress, and red shoes.

Ht. $5\frac{3}{4}$ ". (Montefiore Collection.) PLATE 22.

182. A GROUP of the Madonna and Child.

The Madonna has a white head-dress, a pink robe, with a yellow band at the waist and a white collar. Over this is draped a yellow cloak, or wide

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scarf. The feet are encased in sandals. The base of the figure has flowers and leaves strewn upon it.

Ht. $8\frac{1}{2}$ ". Mark. A Red Anchor. (McEuen Collection.)

PLATE I I.

183. A FIGURE of an Actor, singing, with his right arm outstretched.

He has black hair, and his face is slightly tinted. He is wearing a pink hat with white feathers at the side, finished off with a blue bow or rosette. A patterned yellow coat is thrown over his shoulders, his pink breeches match his hat, and his brown-black shoes are finished off with blue bows. Leaves and flowers are sprinkled on the base.

Ht. 7". (Burney Collection.) PLATE I I.

184. A FIGURE of a boy wearing a silver crown.

He is draped in a yellow garment, underlined with pink. The edges of the garment are finished with a gold line. He has red shoes. There are leaves and flowers on the base.

Ht. $9\frac{1}{2}$ ". Mark. A Red Anchor. (Burney Collection.)

PLATE 6.

185. A FIGURE of a woman asleep ; candlestick nozzle.

The brown tree stump supports a nozzle which is of an unusual green, with yellow running through it. The girl is wearing a white dress, patterned with natural-coloured flowers, and red-brown shoes. The base is painted with flowers and butterflies.

(L. A. Harrison Collection.) PLATE 22.

186. A PAIR OF FIGURES of a sportsman and woman with gun and dead game.

The woman has grey hair hanging down at the back and side of neck, and her face is daintily tinted. She wears a broad-brimmed hat, turned up at one side ; her dress is white, with a dull turquoise green bodice, her underskirt is white, with a coloured pattern on it, and the edge has a gold border ; her shoes are pale pink. A hare and partridge lie at her feet, and in her hands she proudly shows her gun.

The man has brown hair, moustache and beard ; he wears a black three-cornered hat, with red and white feathers on it, a white scarf tied round his neck, and a white coat with gilt buttons. His bag is hanging at his side, and over his other shoulder he has a gilt-coloured horn. His shoes are black, with high white leggings which almost cover up his pink breeches. He is

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holding his gun, and at his feet lie a number of birds. (*See also* No. 152.)

Ht. $8\frac{1}{2}$ ". Mark. A Red Anchor. (Fisher Collection.)

PLATES 7 and 9A.

187. A FIGURE of a woman, seated, with a baby. "LA NOUR-RICE." From the sixteenth-century model by Barthélemy de Blémont.

A little grey hair is showing from under her white cap. She wears a blue-mauve bodice with a white collar, her skirt is a pinkish sand colour, with a white apron, and black shoes. The baby is rolled up in a white and yellow garment, banded round with pink.

Ht. $7\frac{1}{2}$ ". Mark. A Red Anchor. (Fisher Collection.) PLATE 8.

188. A SIMILAR FIGURE to the last, with a brilliant yellow bodice.

The same model as No. 187, but with different colouring. Her face is slightly coloured. Her costume consists of a white cap, bright yellow bodice, a white skirt and apron, and black shoes. Her baby is rolled in a creamy-white garment, banded round with green. (*See also* No. 127.)

Ht. $7\frac{1}{2}$ ". Mark. A Brown Anchor. (Fisher Collection.) PLATE 8.

189. A FIGURE of the Goddess Ceres.

The hair which is falling down her back is a grey-fawn colour, encircled with a wreath of leaves, ribbons, and a blue flower. She has a sheaf of corn at her back. A claret-coloured sash is thrown over one arm, and round her back, falling gracefully over her hips. In her right hand she carries a sickle.

Ht. $12\frac{3}{4}$ ". Mark. A Red Anchor. (Fisher Collection.)

PLATE 7.

190. A PAIR OF FIGURES of a seated boy and girl with baskets.

The boy has black hair, a bright lively expression on his face, a black hat with black ribbons falling round his neck, a white coat, and a bright grey-blue apron. His breeches, one knee of which is seen, are of a brick-red colour, and the shoes are black. (*See also* No. 160.)

The girl has grey-black hair, and a white sunbonnet; her bodice is white and pink, her skirt an apple green lined with blue, her underskirt cream colour, and her shoes are black.

Ht. $8\frac{3}{4}$ ". Mark. A Red Anchor on the female figure. (Fisher Collection.) PLATE 7.

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191. A FIGURE of a ratcatcher.

Boy seated with a rat in his hand and a box at his side. His face is flesh tinted, he wears a pink kerchief on his head, white coat, red breeches, white stockings, and black shoes. At his feet lies a black hat, with a brownish feather in it.

Ht. $5\frac{3}{4}$ ". Mark. A Red Anchor. (Fisher Collection.) PLATE 8.

192. A FIGURE of a seated beggar musician playing a hurdy-gurdy.

He has long, flowing, grey-black hair, and a hot-coloured face. His hat is a shaded blue-grey. He wears a dark coat and yellow ragged breeches and black shoes. His music lies across his knees.

Ht. $5\frac{3}{4}$ ". Mark. A Raised Red Anchor. (Fisher Collection.)
PLATE 8.

193. A SIMILAR FIGURE to the last.

The musician has black hair, a ragged coat and breeches, and the same colouring.

(Fisher Collection.) PLATE 8.

194. A FIGURE of a carpenter with his bag of tools.

He has a black hat, and a yellow kerchief at his neck. His waistcoat is pink, his coat a plum claret the lining of which is pink, his breeches are yellow, his little apron is a greyish pink, and his shoes are black. Over his shoulder hangs a bag of tools. In his right hand he is holding a bundle tied in a handkerchief. (*See also* No. 174.)

Ht. 8". Mark. A Red Anchor. (Fisher Collection.) PLATE 7.

195. A FIGURE of a Pierrot, seated.

A lightly coloured figure. His hat, coat and trousers are the lightest of mauve-pink. He is beating on a drum with one hand, and with the other he is holding a pipe to his mouth. The shoes are pale yellow.

Ht. 6". Mark. A Red Anchor. (Fisher Collection.) PLATE 8.

196. A FIGURE of a cherub, holding a globe representing "Geography."

Yellow drapery round the waist. His face is very slightly coloured.

Ht. $4\frac{3}{4}$ ". Mark. A Red Anchor. (Fisher Collection.) PLATE 8.

197. A FIGURE of a man with a hurdy-gurdy. (This is a direct copy of a Dresden figure, both in modelling and colour.)

He wears a black hat, yellow waistcoat, brown coat, white breeches, white stockings tied at the knee with red ribbon, and black shoes.

Ht. $8\frac{1}{2}$ ". Mark. A Red Anchor. (Fisher Collection.) PLATE 7.

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198. A FIGURE of an Irish peasant dancing.

His face is lightly coloured, and he has brownish hair. He wears a black hat, a white coat with gilt buttons, a yellow waistcoat ; round his neck is tied a white scarf ; pinkish-brown breeches, and black shoes.

Ht. $7\frac{3}{4}$ ". Mark. A Red Anchor. (Fisher Collection.) PLATE 8.

199. A GROUP, SATURN AND ONE OF HIS SONS.

Saturn is represented as an old man with flowing grey beard lifting a nude child in his arms, his face against the boy's body, which is extended backward, with arms outstretched and dilated eyes. The flesh tints on both figures are very delicately rendered. Saturn has a cloak of primrose shade thrown loosely round him, the figure being supported behind by two white tree stems bearing a few leaves and red berries.

On the 3-in. square base are a sheaf of corn and blue cornflowers to the left ; also three separate coloured flowers and green leaves with darker veining. A scythe with a brown handle and steel-grey blade stands behind the figure.

Note by Editor.

Some interesting controversy has taken place as to the subject of this piece which, when acquired by Lord Fisher, was named "The Shunammite and his Son" ; an ascription certainly defensible, and supported by the sheaf of corn behind the figure, and by the presentation of the child, which is obviously not that of a new-born babe. It will be realized that in the Bible story (2 Kings iv. 18) the son of the Shunammite woman, "when he was grown, went out to his father to the reapers. And he said unto his father, My head, my head ! And he said to a lad, Carry him to his mother."

It now appears, however, that the group is modelled from one of several renderings in art of the subject of Saturn or Cronos devouring one of his children—an objectionable habit to which he was driven, having obtained his kingdom by the consent of his brother on condition of his not bringing up any male children.

Mr. Hobson, Mr. Bernard Rackham, and Mr. William King, after examining the figure, have all confirmed this appellation. If Lord Fisher is to be condoled with that his remarkable group is "not a pleasant, desert subject," he has the satisfaction of Mr. Rackham's assurance that he "knows no figure in which the modelling is carried out more skilfully." But it is still just possible, as Dr. Bellamy Gardner suggests, citing the analogy of St. Philip and King Lear, that Sprimont may have adapted this group to represent the Shunammite and his Son, from Rubens' picture of Saturn. (See No. 254.)

Ht. $9\frac{1}{2}$ ". Mark. A Small Red Anchor. (Fisher Collection.)

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200. A GROUP. "PERSEUS AND ANDROMEDA."

Andromeda wears a patterned yellow dress, lined with pink. Perseus is wrapped in a turquoise coloured cloak. The cupid at the base gives a charming touch ; he is lightly coloured, and lies with his feet kicking in the air.

The dragon surrounds the base.

Ht. 11 $\frac{1}{2}$ ". Mark. A Red Anchor. (Fisher Collection.) PLATE 7.

201. A FIGURE of a fisherman with a basket between his legs.

He has a black hat, a biscuit-coloured coat lined with pink, pale-mauve breeches, biscuit shoes with black bows, and the basket is cane-colour.

Ht. 9 $\frac{1}{4}$ ". Mark. A Red Anchor. (Fisher Collection.) PLATE 7.

202. A GROUP of a man and a woman dancing.

The girl has long plaits hanging down her back, her bodice is red, her skirt yellow, a white apron is tied round her. She has blue shoes with pink heels. The man's hat is a pale mauve, his face is covered by a mask, his coat is white with pink sleeves, and he has green trousers and pink shoes. Copied from a Meissen group by Kändler.

Ht. 7 $\frac{1}{4}$ ". Mark. A Red Anchor. (Fisher Collection.) PLATE 8.

WHITE FIGURES.

206. A PAIR OF FIGURES of Kitty Clive as the "Fine Lady" and Henry Woodward as the "Fine Gentleman" in Garrick's play, "Lethe."

Ht. 10" and 10 $\frac{1}{2}$ ". (L. A. Harrison Collection.) PLATE 1.

207. A FIGURE of Kuan-yin. (In imitation of blanc-de-Chine porcelain.)

Ht. 4 $\frac{3}{4}$ ". Mark. A Raised Anchor. (L. A. Harrison Collection.) PLATE 2.

208. A FIGURE of a Sphinx.

Ht. 3 $\frac{1}{2}$ ". Mark. A Raised Anchor. (L. A. Harrison Collection.) PLATE 2.

209. A PAIR OF WILD BOARS, one seated, the other running.

These occur also in Bow porcelain, (*See* Catalogue of The Herbert Allen Collection, Victoria and Albert Museum, p. 8, and Plate 1.)

Ht. 4 $\frac{1}{2}$ ". (L. A. Harrison Collection.) PLATE 2.

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210. A FIGURE of a man wearing Doggett's coat and badge.

See No. 167, where an anchor is painted upon the badge.

Ht. $7\frac{1}{2}$ ". (Radford Collection.) PLATE 2.

211. A BUST of George II.

This figure is of great interest, finely modelled, and an excellent likeness. (*See* Catalogue of the Schreiber Collection, Victoria and Albert Museum, No. 134, where it is suggested that it may have been copied from a statue by Rysbrack. Other copies are in the British Museum (coloured in oils) and the London Museum.

Ht. $16\frac{1}{2}$ ". (Radford Collection.) PLATE 1.

212. A BUST OF GEORGE III AS PRINCE OF WALES. His badge, three ostrich feathers, appears on the base.

Note by Mrs. Esdaile.

This charming little work, which suggests a reduced version of the original, on a much greater scale, may, I think, be attributed to Roubiliac. The drapery drawn to the sides of the pedestal and the graceful fall of the folds in the front, the deep shoulder-line, the animated turn of the head, are all characteristic, and the likeness to that of the newly recovered masterpiece, the bust of Joseph Wilton, R.A., at Burlington House, is quite astonishing; if the reader will turn to my reproduction of it in the *Burlington Magazine* for September 1923, he will, I believe, feel convinced upon the point. That bust belongs to the year between May 1760 and May 1761; the present work, I take it, to June 1756, when the young prince came of age, and when such a portrait would, like the Mourning Britannia, mourning over his father Frederick (No. 213) come with peculiar appropriateness from a factory under the patronage of William, Duke of Cumberland.

Ht. 11". (Radford Collection.) PLATE 1.

213. BRITANNIA MOURNING THE DEATH OF FREDERICK, PRINCE OF WALES. *Obiit* 1751.

Note by Mrs. Esdaile.

This little work, representing Britannia, a lion at her feet, gazing sorrowfully on a medallion portrait of the dead prince, is astonishingly like a celebrated work of Roubiliac, the Mary Myddelton at Wrexham. The lady, who, according to Pennant, died "a very withered woman," is there represented

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"rising out of the tomb in the fullness of youth and beauty"; her grave-clothes follow almost exactly the lines of the drapery on the Britannia; the medallion portrait is familiar on many of Roubiliac's works, from the Vernon and Ancaster monuments of 1741 to the Lynn monument of 1759, and a great public event like the death of the Prince of Wales might well be the occasion of Sprimont's calling in the services of a man so much above the usual mark of his employés as Roubiliac; the rather that, as we shall see, the third example of his work in the Exhibition was executed in commemoration of another event of national importance.

The lion at Britannia's feet is a common Chelsea model, and has probably nothing to do with the sculptor. It is quite possible, indeed, that the female figure was an actual study for a monumental design, borrowed for the occasion, with the medallion added by the sculptor to give the requisite touch of spontaneity. Frederick's death was sudden, and a model may well have been required in haste to meet the demands of patrons of the Chelsea factory for a memorial of the event more dignified, as well as more permanent, than the elegies which were hawked about the streets.

Ht. 7". (Radford Collection.) PLATE 2.

214. A FIGURE of a woman with a baby. "LA NOURRICE," from the sixteenth-century model by Barthélemy de Blémont. (See Nos. 127, 187 and 188.)

Ht. 7". Mark. A Raised Anchor. (Steer Collection.) PLATE 2.

215. A FIGURE of a woman, "The Gardener's Companion."

See *The Connoisseur*, March 1923, pp. 1 and 2, for resemblance to Roubiliac's Statue of Eloquence on the Duke of Argyll's tomb in Westminster Abbey.

Ht. 8 $\frac{3}{4}$ ". Mark. A Raised Anchor. (Gardner Collection.)

PLATE 1.

216. A FIGURE of a salt-box player.

In the Chelsea catalogue for 1755, Lot 34 of the eighth day's sale includes "a figure of a man playing on the salt-box." At Ranelagh Gardens, about this time, "a song was given by Beard, accompanied on the salt-box by Brent, the fencing master, while Skeggs played on the broomstick as bassoon" (*vide* note in Croker's edition of Boswell's *Johnson*, p. 143). The performers sang the recitative, airs, and choruses in masquerade costume.

Ht. 5". (Gardner Collection.) PLATE 2.

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217. A BUST of William Augustus, Duke of Cumberland, second son of George II.

A superb portrait of this Prince, who was Patron of the Chelsea Porcelain Manufactory. His secretary, Sir Everard Fawkener, was the owner of the houses in which Nicholas Sprimont carried on the manufacture.

Ht. 5". (Gardner Collection.) PLATE 2.

218. A PAIR OF FIGURES of lions reclining.

Ht. 4". Probably Triangle period. (Gardner Collection.)

PLATE 2.

219. A PAIR OF FIGURES of a ram and a lamb.

Ht. 5". Probably Triangle period. (Heneage Collection.)

PLATE 2.

220. A FIGURE of a woman, wearing flowing drapery.

Ht. 10½". (Hutton Collection.) PLATE 2.

221. GANYMEDE.

Note by Mrs. Esdaile.

This beautiful figure was described at Christie's (April 15, 1924) as "Juno with an eagle," and as Jupiter in our Exhibition Catalogue. The scale, the pose, the modelling, the sweep of the drapery, the conception, so far removed from Cupid prettiness, suggest the hand not of a china modeller at so many shillings a week, but of a great Baroque sculptor. A terra-cotta model of Ganymede by Roubiliac, now most unfortunately lost, was exhibited at Manchester in 1857, and there can, I think, be little doubt that this figure also must be attributed to him. The splendid modelling of the nude torso may be compared with those of the figures of Hercules in the Fitzwilliam Museum at Cambridge and on the monuments of Admiral Sir Peter Warren and General Fleming in Westminster Abbey; for the clouds among which Ganymede is seated, as for the lines and character of the drapery, we may find parallels on the monuments to General Hargrave, also in the Abbey, and of Mary Myddelton at Wrexham; for the composition, a head nearly in profile on a frontally conceived body, analogies innumerable might be quoted. When the subject is known to have been treated by the sculptor and every detail of the figure can be paralleled from his authentic work, we are, I think, fully justified in claiming it as by Roubiliac. It is significant that, like both the other works in the present Catalogue which may with probability be ascribed to him, the figure is in white glaze, as nearly marble, that is, as the exigencies of the material

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permit. There is no reason to see in it an exact copy of the Manchester figure, since the sculptor seems never to have repeated himself in a model ; but Sprimont may well have known the subject in terra-cotta, have perceived its artistic possibilities when reproduced in porcelain, and have obtained the second version which has thus unexpectedly come to light.

Ht. 12". (Hutton Collection.) PLATE 1.

222. A PAIR OF FIGURES of birds on tree stumps. On flat hexagonal bases.

The bases of these resemble candlesticks, and that of No. 132.

Ht. 5 $\frac{1}{4}$ ". (Hutton Collection.) PLATE 2.

223. AN ÆSOP FABLE GROUP, the fox and the stork.

Fox on left and stork on right drinking out of bottle-shaped vase in centre.

Ht. 5 $\frac{1}{2}$ ". Probably Triangle period. (Hutton Collection.)

PLATE 2.

224. A FIGURE of a girl swinging in a tree.

A very quaint and unusual piece ; slim girl with tight-fitting bodice and wide skirt.

A similar figure is now in the Victoria and Albert Museum. For this type of girl compare Nos. 185, 132 and 4 (scent-bottles 26).

Probably Triangle period. (Hutton Collection.) PLATE 2.

225. A FRAGMENT OF A GROUP, *Le Thé*.

A tall man with a grotesque face and pointed beard, wearing a long Chinese garment, stands by a pedestal, on which is a teapot.

This group is completed by a seated man in a Chinese rush hat holding up a cup and saucer, into which cup the standing figure is pouring tea from a second and smaller teapot. (F. Boucher, *Decoration Chinoise*, Louvre Inventaire Général, Vol. II, No. 1415.)

Ht. 8". (Steer Collection.) PLATE 2.

230. A PAIR OF GROUPS, sportsman and woman, sitting in arbours, each with two candlestick nozzles.

The bocage is of beautiful flowers and leaves. In the first group the girl has a white cap, dress of patterned white, gold, blue and pinkish red ; the man wears a three-cornered pink hat, white coat with gilt decoration, an elaborately patterned waistcoat, and high white leggings. He has dogs at his feet, and the girl holds a bird in her hand.

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In the other group, the girl wears a green hat lined with pink, a saxe-blue coat, and patterned skirt; the man is hatless, wears a gold-patterned waistcoat, pink coat, and black shoes and leggings: he has birds and a hare at his feet. The girl has a dog climbing on to her lap. The bases of both are richly gilt.

Ht. 11". Mark. A Gold Anchor. (Sidney Collection.) PLATE 17.

231. AN ÆSOP FABLE GROUP, a woman killing a cock.

The bocage is of white flowers and green leaves, nozzle for a candle—green, white and gold. The girl wears a saxe-blue hat, lined with red, a white kerchief under it; her pretty face is daintily coloured; she wears a long turquoise green bodice coat, with white collar; round her waist is a white and gold sash; her skirt is white, patterned with pink and gold. Her hand is upraised, holding a stick, ready for killing the cock which lies before her upon a bench.

The base is covered with flowers and leaves.

Ht. 12". Mark. A Gold Anchor. (Stoner Collection.)

PLATE 17.

232. A PAIR OF FIGURES, shepherd and shepherdess with a dog and a lamb respectively.

The shepherdess wears a pale yellow hat, the brim of which has a thick circle of flowers around it, with coloured feather in front; her long hair hangs round her neck, she has a white loose bodice, a patterned skirt of claret, white, blue and gold; around her shoulder is a blue cloak, lined with pink. In her right hand she holds a bunch of flowers, and in her left she carries a lamb; at her feet stands another lamb.

The shepherd's hair hangs down his back; he wears a blue hat, with a single flower in front, the brim of the hat is turned up, so that his face is seen more clearly; he has a patterned waistcoat, white shirt, blue and gold trousers, white stockings, and pink shoes; around his shoulders is thrown a pink cloak, lined with primrose yellow. At his feet lie instruments of music, and dogs are climbing up at his sides.

Ht. 11½". Mark. A Gold Anchor. (Montefiore Collection.)

PLATE 17.

233. A PAIR OF CHINESE FIGURES seated besides vases.

The girl has her brown hair piled high on her head, encircled with a wreath of flowers. She wears a green Chinese coat, with a red band at waist; her skirt is of a gold and white pattern; at her side is a white vase with gold bands, on which her hands are resting.

The man's hair is black, with a brown pig-tail hanging down at the back. On his head is a Mandarin's hat of green, edged with red; his robe is of a

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pinkish claret, lined with green, tied round the waist with a blue band ; he wears long red boots up to the knee. In his right hand he is holding out a bunch of flowers, his left hand rests on a vase at his side.

Ht. 8". Mark. A Gold Anchor. (Montefiore Collection.)

PLATE 19.

234. A PAIR OF FIGURES of a shepherd and a shepherdess, the boy playing a flute and the girl holding flowers.

The bocage behind the boy is of pink sweet peas and green leaves. He wears a pale yellow hat, a patterned coat of white, green and brown, a white frilled waistcoat or shirt, claret-coloured breeches, white stockings, and pale-blue shoes finished off with a flower. He is playing a pipe, and a dog rests at his feet.

The bocage behind the girl is of pink stocks and green leaves. She wears a green hat, perched on the side of her head ; her tight-fitting bodice is blue, with a patterned skirt ; she has pale-blue shoes and a lamb is reclining by her side. She is holding up her white apron with one hand, full of flowers ; in the other hand she carries some flowers.

Ht. $8\frac{1}{2}$ ". Mark. A Gold Anchor. (Montefiore Collection.)

PLATE 19.

235. A GROUP of a boy and girl selling fruit.

A girl resting by a tree trunk, with a basket of fruit on her lap. At her feet sits a boy with a basket of vegetables, and in his right hand he holds up a bunch of carrots. The girl wears a white sunbonnet, a yellow dress with black collar, and a white apron. The boy wears a red hat edged with yellow, pink coat with white sleeves, green breeches, and black shoes.

Ht. 5". Mark. A Gold Anchor. (Montefiore Collection.)

PLATE 19

236. A PAIR OF MINIATURE FIGURES of a man and a woman.

The woman wears a green hat, pink bodice, and wide skirt ; the man has a powdered wig, patterned court coat, and red breeches.

Ht. $2\frac{1}{4}$ ". Mark. A Gold Anchor. (Montefiore Collection.)

PLATE 19.

237. A PAIR OF FIGURES of a boy and a girl seated in wreath-like arbours of flowers, the boy with a bird-cage and the girl with flowers.

The boy wears a grey-blue hat, with a single flower in front, green coat,

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gold waistcoat, gold breeches, and red shoes. In his right hand he holds a bird-cage, and on his left the bird is resting.

The girl wears a red hat with blue bows on it ; she has a pink bodice with blue sleeves and a white collar round neck of bodice, her skirt is turquoise with gold sprays of flowers and leaves. A dog is climbing up at her side. The shape of these arbours is rare in Chelsea, but occurs more often in Bow china.

Ht. 9". Mark. A Gold Anchor. (Montefiore Collection.)

PLATE 19.

238. A PAIR OF GROUPS representing the four seasons, two figures on each.

The girl, dressed as Spring, has a basket of flowers ; the man, as Winter, has fur on his coat and his hands in a muff.

In the other group the girl has a sheaf of corn, as Summer, and the man carries a basket of fruit, as Autumn.

Ht. $9\frac{1}{2}$ ". Mark. A Gold Anchor. (Montefiore Collection.)

PLATE 17.

239. A FIGURE of a cupid playing bagpipes, with marionettes at the base.

Cupid with a serious face, and grey hair. He wears a three-cornered pink hat, edged with gold, a little cloak hangs from his shoulders.

Ht. $5\frac{1}{2}$ ". Mark. A Gold Anchor. (McEuen Collection.)

PLATE 19.

240. A PAIR of groups of a milkmaid selling milk and a boy selling grapes.

Ht. $6\frac{1}{4}$ ". On the former : Mark. A Red Anchor. On the latter: Marks. A Red Anchor and a Gold Anchor. (McEuen Collection.) PLATE 11.

241. A FIGURE of The Right Hon. Sir Charles Pratt, 1st Earl Camden, b. 1713, d. 1794.

Long flowing full-bottomed wig, long pink-purple gown tied round the middle with a black sash. At his left side is a white pedestal with gold bands, his left arm rests on a book on the pedestal, and in that hand is a scroll ; his sleeves and cloak are trimmed with fur.

Ht. $12\frac{1}{4}$ ". Mark. A Gold Anchor. (Fisher Collection.)

PLATE 19.

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242. A FIGURE of a woman selling flowers, with a child on her back.

A white kerchief on her head with little brown spots ; she wears a flowered skirt and pink coat, a green sash, with a red edge, over the left shoulder and under her right arm, in which a child is secured. She has a white and gilt empty flower basket, and in her hand she holds out a bunch of flowers. Her feet are bare.

As to the ascription of Chelsea models marked "R." to Roubiliac, see Mr. William King's *Chelsea Porcelain*, p. 55.

Ht. $6\frac{3}{4}$ ". Mark. A Gold Anchor and impressed "R."
(Note.—"R." has been assumed to be the mark of the modeller, Roubiliac.) (Lady Sassoon Collection.) PLATE 17.

243. A PAIR OF FIGURES of gardeners, the man with vegetables and the woman with flowers.

The man has a very bright and quaint face ; on his head is a blood-red kerchief, over which he is wearing a black hat. He wears a coat of pale primrose yellow, plum-claret breeches, and a pale-blue apron, with black shoes. In his hands he is holding vegetables.

The woman has grey-black hair, on which is a white cap ; her bodice is apple green, her skirt is yellow, patterned with flowers, and she has a white apron. In her lap and hands she has bunches of flowers.

Ht. 7". Mark. A Gold Anchor. (Lady Sassoon Collection.)
PLATE 19.

244. A FIGURE of a drummer boy.

He wears an olive-green hat turned up at the sides, a pinkish claret coat with orange-red collar and cuffs, white and gold sprigged trousers, and blue shoes. The boy is beating a drum at his left side with his right hand, and playing on a pipe with his left hand.

Ht. 6". Mark. A Gold Anchor. (Lady Sassoon Collection.)
PLATE 19.

245. A MYTHOLOGICAL GROUP of two figures, a man and a boy playing a flute, with a cow and dog.

Bocage behind ; cow at back and side of figures ; the man, standing, has pink and yellow garment swathed round his waist ; the boy, playing a pipe, has brown hair, black hat, and a loose garment also swathed round waist.

Ht. 7". (Lady Sassoon Collection.) PLATE 19.

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246. A PAIR OF ÆSOP FABLE GROUPS formed as candlesticks.

The fox in the well, and the goat in the well.

Bocage of flowers, and white and gold nozzles.

Ht. 11". Mark. A Gold Anchor. (L. F. Harrison Collection.)

PLATE 19.

247. THE IMPERIAL SHEPHERD AND SHEPHERDESS.

The girl has grey hair hanging down her back and round her neck ; pink hat lined with white, turquoise bodice with white sleeves, patterned skirt in plum, blue and gold lined with yellow : this is lifted up, showing a patterned underskirt. She is holding up flowers in her left hand, and on her right hip rests a basket of flowers. At her feet is a lamb. Bocage of flowers at her back.

The boy has brown hair hanging down his back, tied with red ribbons ; a three-cornered black hat, coat of white, gold and pink patterned, lined with blue, a white shirt, and breeches to match the coat ; over his back is thrown a gorgeous green cloak lined with blue. In his right hand is a bunch of flowers, and at his left side stands a crook. Bocage of pink flowers and green leaves.

Ht. 11½". Mark. A Gold Anchor and "R." impressed in the paste. (Statham Collection.) PLATE 17.

251. A COLLECTION OF EIGHT FIGURES OF MASQUERADERS.

A Jubilee Masquerade was given in the Ranelagh Gardens on May 24, 1759, the birthday of George Frederick, Prince of Wales. The scene as depicted by Maurer contains several costumes resembling these figures : (a) Hurdy-Gurdy Player, (b) Vivandière, (c) Nymph, (d) Piper, (e) French Princess, (f) Fiddler, (g) Jester, (h) Skirt Dancer.

(a) The first girl raises her purple hood to show a pink mask ; she carries a hurdy-gurdy at her waist upon a black apron over her saxe-blue skirt. (b) A Vivandière has a black hat, purple cloak, pale-blue drum, skirt with stripes of purple, and red shoes. (c) The Nymph is crowned with holly leaves ; her pale-blue bodice is trimmed with green, and yellow skirt criss-crossed with leaves and berries of dark red. (d) A man with black hat and yellow hood is wrapped in a pale-green cloak over pink-red breeches. His lantern is pale blue, and his pipe of gold. (e) A girl with high white golden-edged head-dress, has a gown of canary yellow painted with sprays of flowers, over a saxe-blue petticoat relieved with white bands bearing small pink points upon them. (f) The Fiddler has a red hat and lilac cloak, a purple tunic and blue breeches, white

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stockings, and pale-yellow shoes. (g) The Jester has a saxe-blue hat, pink hood and cape, lilac breeches, white stockings, and red belt. (h) The Dancer wears a cap of lilac-brown, pink bodice, white apron, and skirt of pale yellow over a flowered petticoat.

Average Ht. $8\frac{1}{4}$ ". On several of the figures : Mark. A Gold Anchor. (Salting Collection.) PLATE 18.

252. A SET OF FIVE FIGURES representing the "Senses."

Taste.—A boy with his mouth open and a bunch of purple grapes in his right hand. He is seated on a tree stump. His coat is green lined with pink, white shirt and sleeves, breeches pale yellow patterned with flowers, white stockings, black shoes with red bows ; on a stump lies his black hat with gold band round. His left hand is resting on a leopard's head.

Hearing.—A girl playing a mandolin. She has brown hair, with two feathers inserted on the right side ; a white dress, patterned with coloured flowers, and a purple sash. A white swan is at her right side.

Sight.—A boy with a spyglass. Light brown hair, a black hat, with narrow gold band and feathers on the right side, pink coat, a flowered waistcoat, pale-yellow breeches patterned with flowers. On his right side stands an eagle ; various instruments rest at his feet ; he is sitting on a tree stump.

Touch.—A girl, with a cupid at her side. She has grey hair, with a red ornament in front, and is wearing a turquoise bodice with gold patterned front and white sleeves ; her skirt is mauve-pink patterned with flowers and lined with yellow, her apron white, with sprigs of flowers, pink shoes. On the tree trunk hangs a set of cupid's arrows. His hand is in her lap.

Smell.—A youth smelling flowers. His hair is a light brown, his coat green, with a round white collar ; waistcoat and sleeves are white patterned with flowers, breeches and shoes are black ; a purple cloak is thrown round him. At his side is a dog.

Ht. $9\frac{1}{2}$ ". (Sidney Collection.) PLATE 23.

253. A SET OF FOUR FIGURES representing the Continents.

Europe.—Figure of a white girl, holding a globe in her right hand, wearing a small crown, and a white gown patterned with flowers ; a yellow and mauve cloak is thrown round her.

Africa.—A black figure, wearing as cap an elephant's head and trunk. At his feet lies a lion.

America is a pink-brown figure, with black hair, crocodile at his feet, garment round waist. At his side hangs a bag of arrows.

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Asia is a white figure, with a wreath of flowers round her hair, clothed in a red, green and mauve garment. At her feet lies a camel.

These resemble in several respects the Duke of Cumberland's Brussels tapestries by Gerald Peemans. (*See Christie's Catalogue, April 3, 1924.*)

Average Ht. 13". (Sidney Collection.) PLATE 23.

254. A FIGURE of King Lear wearing an ermine and aubergine cloak.

The King has flowing white hair and beard. He is wearing a red turban, his cloak is aubergine, lined with ermine, a white collar to the cloak edged with gold, trousers red, with white frilled lower ends; feet bare; his hands are stretched out in an attitude of blessing.

In some other specimens of this model the right hand holds a gilt crucifix. He may therefore represent St. Philip, the ermine on the cloak being an error of the painter.

Ht. 9". (Gardner Collection.) PLATE 22.

255. A PAIR OF FIGURES of a man and a woman, the former holding a parchment inscribed "as when brave George II did reign," and the latter caressing a lamb.

The man's hat is a pale blue-green, his breeches match his hat, his coat is pink lined with pale yellow, and his shoes are yellow. On his right side is a dog.

The woman has a small white hat, lined with green, at the side of her head; her bodice is pale pink, with white sleeves. She wears a white patterned skirt, edged with green, and her shoes are yellow. A large dog climbs up her left side.

Ht. 8". (Heneage Collection.) PLATE 23.

256. A GROUP of a boy and girl with a performing dog on a pedestal.

The girl is on the right side, the boy on the left, and the dog on a pedestal in the centre. The girl wears a turquoise coloured dress, raised in front to show a pretty white and gold underskirt. Her shoes are white with a red flower, her hair is light brown, and as an ornament she wears a bunch of flowers.

The boy has a red hat with white feathers in front, his coat is pink, and waist-coat and sleeves white, patterned with white and gold flowers. His breeches are black with a large pattern, and shoes red.

Ht. 11¼". (L. F. Harrison Collection.) PLATE 22.

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257. A GROUP from the Italian Comedy. The Gallant and Isabel, with a Jester offering refreshments.

A lightly coloured group of three figures, two of which are sitting under a tree, the jester standing ; in the girl's lap lies a dog.

Ht. $7\frac{1}{2}$ ". (L. A. Harrison Collection.) PLATE 22.

258. A FIGURE of a girl seated and holding a basket of grapes in her lap.

The girl is wearing a pale-yellow hat, pink bodice, white patterned skirt the hem of which is yellow, and white shoes with red bows.

Ht. 5". (Montefiore Collection.) PLATE 22.

259. A GROUP from the Italian Comedy. The Gallant and Isabel, with a Jester offering refreshments.

There is a bocage at the back of the figures with white flowers and green leaves. The girl has a dog on her lap, the boy is making love to the girl, and the jester is leaning forward, at the side, with refreshments. (*See also* No. 257.)

Ht. $10\frac{1}{2}$ ". (Lady Sassoon Collection.) PLATE 23.

260. A PAIR OF FIGURES of a man and woman, musicians, the former playing a 'cello and the latter a hurdy-gurdy.

The man is wearing a black hat, yellow coat lined with pink, green waistcoat, red breeches, and black shoes.

The woman has a pale-yellow hat lined with red, her cloak is pink lined with yellow, her dress an apple green, and her apron pink patterned with flowers. Her shoes are pink. Each on a square four-footed base.

Ht. 6". Mark on each. A Brown Anchor. (Bunford Collection.) PLATE 22.

261. A FIGURE of Jupiter seated in a chariot with an eagle at his feet.

Jupiter is wearing a crown on his white hair. His cloak is claret, lined with a pale primrose yellow ; his feet are bare ; the chariot is white, picked out with gold, and the eagle a light brown colour.

Ht. $9\frac{1}{2}$ ". (Gardner Collection.) PLATE 22.

262. A FIGURE of Neptune, standing, with a dolphin at his side on a rocky base encrusted with shells.

He wears a crown round his grey-white hair. Swathed round him is a white cloak, lightly patterned with flowers, and lined with pale pink.

Ht. 9". (Gardner Collection.) PLATE 22.

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263. A PAIR OF FIGURES of a man and a woman, the former with a basket and the latter with an apron of flowers.

The shepherdess has a pretty face, and white hair, on which is a turned-up white hat lined with red. She wears a long white gown with sprigged flowers of pale blue and gold; her apron is pink, which she is holding up, full of fruit and flowers; she has a yellow belt, her shaped coat is a pale green, her shoes red, matching the lining of her hat, and at her feet lies a lamb.

The shepherd has pale brown hair, and is wearing a black turned-up hat; his shirt or waistcoat is white, his coat pale blue lined with pink, his trousers pale yellow patterned with pale-lilac and pink flowers, his shoes black, and over his shoulders hangs a pale-yellow cloak. At his feet lies a dog, and in his arms is a basket of flowers.

Ht. 9". (Gardner Collection.) PLATE 22.

264. A PAIR OF RANELAGH FIGURES, with candlestick nozzles, each standing in a bocage of flowers.

The bocage at the back of the figure bears pale-blue flowers and green leaves. The nozzles for candles are white and gold. The girl wears a pale-yellow hat lined with turquoise, with feathers at the side; her bodice is pink, her apron turquoise, patterned with flowers, and her shoes red. Her cloak is pale yellow lined with red, and at her waist hangs her season ticket of admittance to Ranelagh.

The boy wears a black hat. His hair is tied at the back with a black bow. His coat is white, patterned with flowers, his breeches red with gold leaves, his shoes black, and his cloak green lined with pink.

Ht. 10". (Gardner Collection.) PLATE 22.

265. A FIGURE of Garrick as "Tancred," in Thomson's *Tancred and Sigismunda*, first played in 1745.

Garrick wears a red hat edged with fur, which hangs down at one side; his coat is pale yellow, his trousers pink, high red boots matching his hat, and his dolman cloak is green.

Ht. $8\frac{1}{4}$ ". (Gardner Collection.) PLATE 23.

266. A FIGURE of Mrs. Cibber as a vivandière.

A pale-green kerchief is tied round her head. Her bodice is pink with a small pattern, her skirt pale yellow with a large pattern, and her shoes red. In her hands she holds a basket, which contains five bottles of various colours.

(Steer Collection.) PLATE 23.

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No.

267. A FIGURE of a man seated and holding a shell.

The man has very pale-brown hair tied with a white bow at the back of the neck. His coat is white, patterned with roses ; over his shoulder is a pale-yellow strap with a bag attached, which hangs at his right side ; his breeches are green. A lamb and a dog are seated at his feet on an oblong four-footed base.

(Cromer Collection.) PLATE 22.

268. A GROUP of a boy and a girl seated back to back and holding shells.

The girl is wearing a black hat lined with red, with feathers at the side ; she has a dull turquoise bodice, and a white patterned skirt.

The boy has a black hat with feathers, a pink coat, and black shoes.

(Cromer Collection.) PLATE 22.

BIRDS

270. A FIGURE of a bird with red head and yellow breast.

Ht. $4\frac{1}{2}$ ". Mark. A Raised Anchor. (Joshua Collection.)

PLATE 13.

271. A PAIR OF FIGURES of Blue-tits.

Ht. $4\frac{1}{2}$ ". (Joshua Collection.) PLATE 14.

272. A PAIR OF FIGURES of birds.

Ht. 4". Mark. A Red Raised Anchor. (Joshua Collection.)

PLATE 13.

273. A FIGURE of a Blue-tit.

Ht. 3". (Joshua Collection.) PLATE 14.

274. A PAIR OF FIGURES of Bullfinches.

Ht. 6". (Joshua Collection.) PLATE 14.

275. A FIGURE of a bird with wings outstretched.

Ht. $3\frac{1}{4}$ ". (Joshua Collection.) PLATE 14.

276. THREE SEALS formed as birds, white.

(Joshua Collection.) PLATE 14.

277. A FIGURE of a Hen.

Ht. $6\frac{1}{2}$ ". Mark. A Red Anchor. (L. A. Harrison Collection.)

PLATE 13.

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278. A PAIR of Ptarmigans.
Ht. 6". Mark. A Raised Anchor. (Montefiore Collection.)
PLATE 13.
279. A SMALL FIGURE of a green Parrot.
Ht. 3". (Heneage Collection.) PLATE 14.
280. A PAIR OF FIGURES of Swans.
Ht. 8". Mark. A Raised Anchor. (Townsend Collection.)
PLATE 13.
281. A SMALL FIGURE of a white Crossbill.
Ht. 3". Mark. A Raised Anchor. (Gardner Collection.)
PLATE 14.
282. A FIGURE of a Ptarmigan on a sheaf of corn.
Ht. $6\frac{1}{2}$ ". Mark. A Red Raised Anchor. (L. F. Harrison Collection.) PLATE 13.
283. A FIGURE of a Blackcap.
Ht. $6\frac{3}{4}$ ". Mark. A Red Raised Anchor. (Bunford Collection.)
PLATE 13.
284. A FIGURE of a Peacock.
Ht. 8". Mark. A Red Raised Anchor. (Hutton Collection.)
PLATE 13.
285. A PAIR OF FIGURES of Jays.
Ht. 7". Mark. A Red Raised Anchor. (Hutton Collection.)
PLATE 13.
286. A GROUP of two birds.
Ht. 5". Mark. A Red Raised Anchor. (Hutton Collection.)
PLATE 13.
287. A GROUP of two birds.
Ht. 5". Mark. A Red Raised Anchor. (Hutton Collection.)
PLATE 13.
288. A FIGURE of a Tom-tit.
Ht. $4\frac{1}{2}$ ". (Hutton Collection.) PLATE 14.
289. A PAIR OF FIGURES of Pheasants.
Hts. $5\frac{1}{2}$ " and $4\frac{3}{4}$ ". Mark. A Red Raised Anchor. (Hutton Collection.) PLATE 14.

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- No.
290. A FIGURE of a bird on tree stump.
Ht. $6\frac{1}{2}$ ". Mark. A Red Raised Anchor. (Hutton Collection.)
PLATE 13.
291. A FIGURE of a Goose.
Ht. 5". Mark. A Raised Anchor. (Hutton Collection.)
PLATE 13.
292. A FIGURE of a bird with a red head.
(Hutton Collection.) PLATE 14.
293. A FIGURE of a bird on tree stump with right wing outstretched.
Ht. $3\frac{1}{2}$ ". (Hutton Collection.) PLATE 14.
294. A BONBONNIÈRE, two birds on nest with six young.
(Hutton Collection.)
295. A PAIR OF CANDLESTICKS, with a bird in an arbour of
flowers.
Ht. 8". Mark. A Gold Anchor. (Hutton Collection.)
PLATE 14.
296. A PAIR OF FIGURES of Ducks, seated and formed as boxes.
(Hutton Collection.) PLATE 14.
297. A FIGURE of an Owl.
Ht. 7". Mark. A Raised Anchor. (Palmer Collection.)
PLATE 13.
298. A FIGURE of a Peahen.
Ht. $8\frac{1}{2}$ ". Mark. A Raised Anchor. (Palmer Collection.)
PLATE 13.
299. A FIGURE of a Woodpecker.
Ht. $5\frac{1}{4}$ ". (Salting Collection.) PLATE 13.
300. A FIGURE of a bird stooping.
Ht. $4\frac{3}{4}$ ". Mark. A Red Raised Anchor. (Fisher Collection.)
PLATE 13.
301. A FIGURE of a bird with brown head.
Ht. 4". Mark. A Red Raised Anchor. (Fisher Collection.)
PLATE 13.

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FRUIT PIECES, ETC.

305. A PAIR OF ARTICHOKEs, birds on lids.
Ht. $4\frac{1}{2}$ ". Mark. A Red Anchor. (Joshua Collection.) PLATE 15.
306. THREE MELONS.
Ht. $3\frac{1}{2}$ ". Mark. A Red Anchor. (Joshua Collection.) PLATE 15.
307. AN APPLE with the handle formed as a caterpillar.
Ht. $4\frac{1}{2}$ ". (Joshua Collection.) PLATE 15.
308. ANOTHER.
Ht. $3\frac{1}{2}$ ". (Joshua Collection.) PLATE 15.
309. A PAIR OF CAULIFLOWERS.
Ht. $5\frac{1}{4}$ ". Mark. A Red Anchor. (Joshua Collection.) PLATE 15.
310. A LETTUCE.
Ht. $4\frac{1}{2}$ ". Mark. A Red Anchor. (Joshua Collection.) PLATE 15.
311. A BASKET of orange blossom.
Mark. A Gold Anchor. (Gardner Collection.) PLATE 15.
312. A TUREEN formed as a bundle of asparagus.
Ht. $4\frac{1}{4}$ ". Mark. A Red Anchor. (Gardner Collection.)
PLATE 15.
313. A MELON.
Ht. $3\frac{1}{2}$ ". Mark. A Red Anchor. (L. F. Harrison Collection.)
PLATE 15.
314. A PAIR OF PATCH BOXES, the heads of a man and a woman.
Ht. $2\frac{1}{2}$ ". (L. F. Harrison Collection.) PLATE 19.
315. A BODKIN-CASE, the bust of a masked woman.
Length 5". (Montefiore Collection.) PLATE 19.
316. A BODKIN-CASE, the bust of a boy in Persian dress and inscribed
"Gage de ma Tendresse."
Length $4\frac{1}{2}$ ". (Montefiore Collection.) PLATE 19.
317. A BOX formed as three figs.
Ht. 4". Mark. A Red Anchor. (Salting Collection.) PLATE 15.
318. A BOX formed as a rose.
Ht. $3\frac{1}{2}$ ". (Salting Collection.) PLATE 15.

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319. A BOX formed as an apple.
Ht. $4\frac{1}{2}$ ". (Hutton Collection.) PLATE 15.
320. A PAIR OF POTS formed as sunflowers.
(Hutton Collection.) PLATE 15.

THREE CASES OF CHELSEA MOULDS AND MODELS, WITH CLAY SQUEEZES.

Lent by RONALD COPELAND, ESQ., and MESSRS. STONER & EVANS.

No.

321. A CHELSEA FIGURE of Falstaff (late period). Ht. $11\frac{1}{2}$ ".
Two clay squeezes of the same. Hts. $14\frac{1}{2}$ " and $12\frac{3}{4}$ ".
322. A CHELSEA FIGURE of John Wilkes. Ht. 11".
Clay squeeze of the same. Ht. 12".
323. A CHELSEA FIGURE of Milton. Ht. 10".
Clay squeeze of the same. Ht. 12".
324. A CHELSEA FIGURE of Garrick as Richard III. Ht. $11\frac{1}{2}$ ".
Clay squeeze of the same. Ht. $12\frac{1}{2}$ ".
325. A CHELSEA GROUP, "Magnifico" from the Italian comedy.
Clay squeeze of the Gallant and the head of the jester, from the same.
326. A CHELSEA FIGURE, a man with a tambourine. Ht. $10\frac{1}{2}$ ".
Clay squeeze of the same on a larger base, and another section.
327. A CHELSEA FIGURE, a boy in Turkish costume. Ht. 8".
Clay squeeze of the same. Ht. $9\frac{1}{4}$ ".
328. A PAIR CHELSEA FIGURES, shepherd and shepherdess. Ht. $7\frac{3}{4}$ ".
Clay squeezes of the same. Ht. $8\frac{1}{2}$ ".
329. A CHELSEA FIGURE, negress with shell. Ht. $7\frac{1}{2}$ ".
Clay squeeze of the same. Ht. $8\frac{1}{2}$ ".
330. CLAY SQUEEZE of a monkey bandsman. Ht. 8".
331. CLAY SQUEEZE of a boy and girl in Turkish costumes. Ht. 5".
332. CLAY SQUEEZE of the parson from the "Tithe" group. Ht. 5".
333. CLAY SQUEEZE of a pair of birds. Ht. 3".
334. CLAY SQUEEZE of a pair of birds. Ht. 6".
335. CLAY SQUEEZE of a stick handle, head of a man.
336. A PAIR OF CHELSEA VASES formed as eelpots. Red Anchor Mark.
Clay squeeze of the same. (See Plate 24, No. 83A.)

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337. A CHELSEA FIGURE of a man holding a cock.
Clay squeeze of the same.
338. A SET OF FOUR CHELSEA FIGURES of the "Seasons." Red Anchor Mark. Wax heads of three of the figures, "Spring," "Autumn" and "Winter."
339. A PAIR OF CHELSEA FIGURES of a man and woman, vendors. The wax heads of these figures.
340. A CHELSEA FIGURE of a woman in Turkish costume, seated. Red Anchor Mark. The wax bust of this figure together with the wax head of its companion figure.
341. A DRESDEN FIGURE of Shylock.
A lead figure of the same (an impression from the Chelsea mould).
The Chelsea figure of Shylock. Raised Red Anchor Mark.
NOTE.—It is most interesting to note that the Chelsea factory exactly copied Dresden figures, and it is even more interesting to observe the amount of shrinkage in the Chelsea figure after firing.
On this shelf are numerous lead scent bottles (master moulds) with the Chelsea porcelain scent bottles corresponding, wax seals, and clay squeezes.
342. A CHELSEA FIGURE of a woman with a bird-cage. Red Anchor Mark.
The wax master mould.
On this shelf are numerous clay squeezes and wax heads, several of which are from well-known models. Of special interest is the unfinished wax seal attached to a narrow stick, which very possibly was held by the artist as he was modelling.
On the remaining two shelves are wax heads, bodies, etc., and a few clay squeezes of figures of cupids, together with a wax and a clay squeeze base for figures, and numerous minor accessories going to build up various figures. The bottom shelf also contains a few of the original moulds.

Lent by RONALD COPELAND, ESQ.

Exhibits made from original Chelsea-Derby models in Copeland's Spode Museum, Stoke-on-Trent, by W. T. Copeland & Son.

345. A PAIR OF FIGURES, boy and girl, coloured. Ht. $6\frac{1}{4}$ ". PLATE 44.
346. A PAIR OF FIGURES, boy and girl, biscuit. Ht. $6\frac{1}{4}$ ". PLATE 44.
347. A PAIR OF FIGURES, boy and girl; boy with flowers, girl holding bird; coloured. Ht. $5\frac{1}{2}$ ". PLATE 44.
348. A PAIR OF FIGURES, boy and girl, biscuit. Ht. $5\frac{1}{2}$ ". PLATE 44.

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349. A PAIR OF FIGURES, boy and girl dancing, the boy playing flute, the girl holding cymbals ; white, glazed. Ht. 6".
350. A PAIR OF FIGURES, man playing flute, woman listening, in biscuit with gilt decoration. Ht. 11½". PLATE 44.

ELERS WARE

It is not claimed that the specimens of what is known as Elers Ware shown were made at Chelsea, nor is there any direct evidence that Elers produced pottery here ; but it appears from various statements that after Peter Elers came to England about the time of George I's accession he settled in Chelsea, perhaps about 1730. Chaffers states (but without giving his authority) that John Philip Elers, who came over to England with the Prince of Orange in 1688 and settled in Staffordshire, worked for a time with Sprimont (the Manager of the Chelsea China Manufactory) at Chelsea before he was installed by Lady Barrington in the shop at Dublin. A tablet in Old Chelsea Church records the names of Peter Elers, of Chelsea, J.P. for Middlesex (buried in Westminster Abbey, 1753), George Elers, of Chelsea (1755-84), and Carew Elers (1755-1821), who are both buried in the Old Chelsea burying ground. Simeon Shaw, in his book on the Staffordshire potteries, states that the Elers, "at length discontinued manufacture at Bradwell and removed to a manufactory in the neighbourhood of London, where a branch of the family now is resident. And as it is known that an establishment for manufacturing porcelain was in operation at Chelsea between 1720 and 1730, there is great probability that in this manufactory the Messrs. Elers were concerned."

The connection of one branch at least of the Elers family with Chelsea being established, and the statement that they were at work here having been repeatedly made, a few specimens of the ware that usually bears their name have been included in this Exhibition, in the hope that their presence may lead to some elucidation of the facts.

Some further allusion to this subject will be found in Mr. Reginald Blunt's Informal Talk (page 123).

No.

Lent by MRS. DICKSON.

392. Cylindrical TEAPOT, sprays of flowers in gold on red ground. Impressed mark I. E. in a square [Initials John Elers]. PLATE 29.

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No.

Lent by MRS. CECIL WARD.

Three Elers Teapots.

393. TEAPOT and cover, cylindrical, decorated with a huntsman, birds and urns of flowers in relief. Ht. $5\frac{1}{2}$ ". PLATE 29.
394. TEAPOT and cover, cylindrical, decorated with four small panels of figures, and flowers in relief. Ht. $6\frac{1}{2}$ ". PLATE 29.
395. TEAPOT and cover, cylindrical, decorated with roses in relief. Ht. 3". PLATE 29.

WEDGWOOD AND BENTLEY WARE

(DECORATED AT CHELSEA)

Few people, apart from pottery experts, are aware that in 1768–9 Josiah Wedgwood and his partner, Thomas Bentley, concurrently with the establishment of their new workshops at Etruria, decided to move their London enamelling shops, then adjoining the Newport Street Sale-rooms, to a more open site where expansion would be possible ; and that a plot of ground in Chelsea was taken by them on lease in 1769, was fitted with the necessary sheds and buildings, and was in full work, including enamel and encaustic painting and glaze kilns, etc., for about five years, during which time the celebrated Imperial Russian service for the Empress Catherine was decorated there, and Bentley took up his abode, on his marriage, in Cheyne Row, to supervise operations at Chelsea.

To quote from a paper I wrote some years ago on this subject : " After carefully comparing all the particulars at present available, it is, I think, practically certain that the plot of land leased by Wedgwood and Bentley was bounded on the south by a wall behind the present houses on the south side of Upper Cheyne Row, on the north by the Kings Road, on the east by a wall running up behind the east side of the present Glebe Place, and on the west by a line running northward from the ends of the Great Cheyne Row gardens and behind the houses on the east side of Bramerton Street to the Kings Road.

Roughly speaking, therefore, the Wedgwood premises occupied the site of Glebe Place and land on both sides of it, and Bentley's house was probably either Cheyne House, or Alpha House, which stood a little to the north of it.

Several of Wedgwood's leading decorators came to work at Chelsea, including James Bakewell, Ralph Unwin, Nathaniel Cooper, John Roberts, his son and two daughters, Miss Glisson, and Miss Pars ; David Rhodes,

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Wedgwood's master foreman, was installed in Little Cheyne Row, and Mr. and Mrs. Wilcox, two of the best painters at Etruria, were also brought up to work at Chelsea.

Quite apart from the great Russian Dinner Service, upon which Dr. Williamson has produced a sumptuous monograph, including reproductions of a large number of the pieces, carrying painted views of English scenery and architecture, a great deal of Wedgwood's best border decorations of tea and dinner ware, and of the enamel painting on the cream ware, was done at Chelsea during these five years ; but as no distinctive mark was used for the Chelsea products (the plain biscuit with the " Wedgwood " impress being fired at Burslem and sent up by wagon or packhorse to Chelsea), it would be difficult, except in the case of the Russian pieces, to identify Chelsea Wedgwood apart from the known work of the painters named, who were here during this period.

The Imperial Russian Dinner Service was made in 1773-4 by Josiah Wedgwood for the Empress Catherine II. It consisted of over 800 pieces of the cream ware, with border decoration of oak leaves and berries, every piece carrying one or more different views (1,282 in all), painted in mulberry purple. The service was for use in the Palace of La Grenouillère at Peterhof, and the badge of the green frog, which gave its name to the Palace, was painted on every piece. " The ware was packed in panniers carried on the backs of ponies or asses, and transferred from Etruria to Chelsea (150 miles), the journey taking several days." Thomas Bentley, Wedgwood's partner, resided at Chelsea and superintended the decoration of the service there. The whole dinner service was exhibited at Wedgwood's new show-rooms in Greek Street, Soho, in the first week of June 1774—exactly a century and a half ago—and was inspected by Queen Charlotte and Prince Ernest. One of Mrs. Delany's letters describes her visit to see it. For detailed accounts of the preparation, cost, exhibition, and catalogue of this remarkable service, with reproductions of the principal pieces, see Dr. George Williamson's *The Imperial Russian Dinner Service* (George Bell & Sons, 1909).

- No. *Lent by MRS. STONER.*
396. Large DISH, numbered 434. "A View at Richmond, Surrey," 19½" long.
PLATE 30.
397. PLATE, numbered 82. View not mentioned in Dr. Williamson's book.
Diam. 9¾". PLATE 30.

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HEMPEL AND RUEL

It should just be chronicled here that Mr. Ruel and his son-in-law Charles Frederick Hempel, who earned fame as the makers of the finest crucibles in the country, occupied premises adjoining Wedgwood's and Bentley's in Chelsea about 1775 ; and that Hempel's widow continued the manufacture of crucibles, filters and dinner ware in the Kings Road. She was patronized by Queen Charlotte ; but I have not been able to find any traces of this Hempel ware.

WILLIAM DE MORGAN POTTERY

William de Morgan migrated from 40 Fitzroy Square—where about 1869-71 “ his experiments in lustre, at that time not much known in England, attracted some attention among artists ”—to No. 30 (then No. 8) Cheyne Row, Chelsea, in 1872, and erected small kilns there in a shed at the end of the garden behind the house. A little later (1876) he rented Orange House, a few doors farther up the Row, where now stands the Church of the Holy Redeemer ; and in the coach-house on the north side of this house he erected a larger kiln, whilst his painters occupied the first-floor rooms, and the ground-floor was stocked as a show-room and store. Work continued at Chelsea till 1882, when De Morgan, unable to obtain an extension of lease which would justify extensive alterations, transferred his kilns and work-rooms to Merton and thence, in 1888, to Sands End, Fulham, where the pottery work was continued for nearly twenty years till its final closing in 1907. The Chelsea Show-room at Orange House was given up, I think, in 1886, when the shop in Great Marlborough Street was established.

De Morgan himself—though in later years he wintered in Florence and established there a very characteristic and successful tile-painting industry—on paper for transfer to the white-ground tile body in England—remained for the rest of his life a resident in Chelsea, where most of his work was designed ; and the present exhibition therefore includes examples of his work of all periods.

Charles Passenger joined him as painter at Chelsea in 1879, and his brother Fred in the following year, when De Morgan began making his own tiles and issued his first catalogue. His paper on lustre ware was read before the Society of Arts in May 1882, his partnership with Mr. Halsey Ricardo dates from 1888 to 1898, his remarkable work in the Arab Hall of Leighton's House was done in 1877-9, the Livadia panels in the latter

of Chelsea China and Pottery

year, and those for the six P. & O. ships between 1892 and 1896. With the closing of Sands End, fiction took the place of pottery, and De Morgan—though from compulsion rather than choice—achieved, like Du Maurier, sexagenarian success in a new form of art. “Joseph Vance” was finished in 1906, and thence onward the succession of his novels continued annually till his death in 1917.

De Morgan used successively a variety of marks, most of which are illustrated in the *Catalogue of Works by William de Morgan* in the Victoria and Albert Museum. The earlier Chelsea tiles and pots were supplied to him for decoration by Davis, Adams, Wedgwood and others, but at Orange House he began to make his own, and continued to do so at Merton Abbey and Sands End Pottery, Fulham, which names, with his own, occur on later ware, impressed in a square, oblong or circle. Some of the Merton Abbey tiles carry W DE MERTON ABBEY with representation of an abbey in a large square. “& Co.” was added at Sands End after the partnership with Mr. Halsey Ricardo; “D. M.” and year, 98, etc., was used after its dissolution. DIP (De Morgan, Iles, Passengers) is a later mark. Among initials on painted ware C. P. = Charles Passenger; F. P. = Fred Passenger; J. J. = Joe Juster; J. H. = J. Hersey.

Some further particulars of De Morgan’s pottery will be found in Mr. Halsey Ricardo’s paper on *William de Morgan as Potter and Tile Maker*.

Lent by HER ROYAL HIGHNESS PRINCESS LOUISE, DUCHESS OF ARGYLL.

No.

- 351. Large BOWL, red lustre. PLATE 31.
- 352. Smaller BOWL, red lustre.
- 353. Flat DISH, red lustre.
- 354. Flat DISH, silver lustre.

Lent by MRS. STIRLING.

- 355. Tall-necked VASE, Persian blue.
- 356. VASE, two-handled, Persian blue. PLATE 32.
- 357. VASE, two-handled, pink lustre, decorated with a design of horses.
- 358. Large PLATE, leaves and fishes. PLATE 33.
- 359. PLATE, dragon design, pink lustre. PLATE 31.
- 360. Framed SHIP PANEL, pink lustre.
- 361. TILE PANEL, a trumpeter. PLATE 35.
- 362. TILE PANEL, mounted, Persian blue tiles. PLATE 35.
- 363. TILE. A Beaver.
- 363A. TILE PANEL. Persian. PLATE 34.

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No.

Lent by C. G. STIRLING, ESQ.

364. PLATE, Persian blue decoration.

Lent by MISS ROSALIND PAGET.

365. Red lustre BOWL, decorated with birds.
366. Large two-handled VASE, inscribed E. J. P., and on reverse "Hymeneo Aureo" (Golden Wedding jar). PLATE 32.
367-8. Two red lustre PLATES, birds and animals.
369. Six TILES, flower decoration, mounted as tray.
370. Two TILES, parrots in colours.
371. BOTTLE, decorated with flowers and aubergine scale pattern.
372. VASE, flowers in turquoise blue.
373. TILE, blue, turquoise and green.
374. TILE, birds in blue.

Lent by MRS. BRINTON.

375. Large BOWL, Persian decoration.
376. VASE, red lustre.
377. VASE.

Lent by J. H. W. WHEELER, ESQ.

378. Two framed PANELS of six tiles, blue flower.
379. One framed PANEL of six tiles, green leaf pattern.

Lent by THE LIBRARY COMMITTEE, CHELSEA BOROUGH COUNCIL.

380. MOSAIC SLAB, Angel with dove.
One of De Morgan's experiments in glazed coloured slip, detached from the biscuit backing after firing, cut to shape, and mounted. PLATE 35.
381. LARGE PLAQUE, "Ignis" painted by William De Morgan with decoration of baby figures with torches, etc.

These examples were presented by William De Morgan to the Chelsea Collection at The Library.

Lent by MRS. HENRY PERRIN.

382. Two large DISHES, red lustre.
383. PANEL of blue tiles. PLATE 34.
384. PANEL, smaller, framed.
385. Ten 6" TILES.
386. Two 8" TILES.

Lent by THE HON. DOROTHY AND MARY PICKFORD.

387. Two large DISHES, red lustre.

of Chelsea China and Pottery

No.

Lent by CHARLES MOORE, ESQ.

388. Large BOWL, band decorated with birds. PLATE 32.

Lent by MISS F. J. LEFROY.

389. Red Lustre PLATE, dragon in centre.
390. Red Lustre PLATE, conventional design.
391. Silver Lustre PLATE, bird in centre.

Lent by L. SHUFFREY, ESQ.

462. Frame of 6" TILES in sets of four with borders :—
a Lustre.
b "Rhodian."
c Lustre (property of Mrs. H. H. Bellot).
463. Frame of TILES in sets of four :—
d 6" various.
e 8" blue.
f 6" various.
464. Eight Slabbed PANELS (numbered) parts of double sets of Tiles.
465. One 8" TILE, blue
466. One 8" TILE, green with yellow flower.

Lent by M. HULBERT, ESQ.

467. VASE. Ht. 15".
398. VASE. Ht. 18". PLATE 32.

Lent by MRS. RUSSELL BARRINGTON.

401. Large Turquoise blue VASE.
402. Two TILES (framed), bluebirds and honeysuckle, painted by William de Morgan in 1882.
403. A Small JUG, cream colour, with roses. 1880 or earlier. Painted by William de Morgan.
404. Framed Persian TILE painted with a bird by William de Morgan.
405. Two double Lustre TILES.
406. A Large TILE painted with grapes, etc., by William de Morgan.
407. An Overmantel of TILES painted with ships in green, and divided by turquoise, by William de Morgan. 1881.

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No.

Lent by HALSEY RICARDO, ESQ.

- 410. PLATE. Ship centre, fish border. Diam. $19\frac{1}{4}$ ". PLATE 33.
- 411. Lustre BOWL. Diam. $16\frac{1}{4}$ ". Leaves and birds. PLATE 33.
- 412. BOWL with grotesque centre. Diam. $8\frac{3}{4}$ ".
- 413. BOWL. Flowers in blues and purple. Diam. $8\frac{3}{4}$ ".
- 414. Lustre VASE, Daisy, blue ground. Ht. 15".
- 415. Lustre VASE, three-handled. Peacocks. Ht. $10\frac{1}{4}$ ". PLATE 31.
- 416. Lustre VASE, handled. Rat ornament. Ht. $6\frac{3}{4}$ ".
- 417. VASE. Two-handled. Vine pattern. Ht. $8\frac{1}{2}$ ".
- 418. Small Long-necked VASE. Beasts in purple. Ht. $7\frac{1}{4}$ ".
- 419. Small VASE. Bulrush ornament. Ht. $5\frac{1}{4}$ ".
- 420. Small VASE, long necked. Blue and purple ornament. Ht. $4\frac{1}{2}$ ".
- 421. Lustre VASE. Peacocks in blue. Ht. $11\frac{1}{2}$ ".

Lent by WALTER HOWARTH, ESQ.

- 422. Large Tile PANEL. Parakeets and snakes. PLATE 35.
- 423. Three TILES in frame.
- 424. Two PANELS.
- 425. Two small single TILES.
- 426. One TILE.
- 427. Lustre DISH. Peacock.
- 428. Lustre DISH. Peacock. PLATE 31.
- 429. Lustre DISH. Gryphon.
- 430. Lustre DISH. Snake in mountain. PLATE 31
- 431. Persian DISH. Jerboa.
- 432. Persian DISH. Antelope.
- 433. Persian DISH. Carnations.
- 434. Persian DISH. Dragon.
- 435. Persian DISH. Dragon.
- 436. Two-handled Persian VASE. Peacocks.
- 437. Two-handled Persian VASE. Fishes. PLATE 32.
- 438. Persian BOTTLE. Flowers.
- 439. Plain Blue VASE.
- 440. Persian BOWL. Foliage and Flowers.
- 441. Lustre VASE. Fishes.
- 442. Persian PLATE, with boss.

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No.

Lent by REGINALD BLUNT, Esq.

- 443. Large two-handled VASE, Persian decoration. Ht. 36". PLATE 34.
- 444. Double gourd-shaped POT with decoration of fishes on blue and flowers on white ground. Merton Abbey F.P. Ht. 15". PLATE 32.
- 445. Framed PANEL, six mounted tiles, green birds and beasts.
- 446. BOWL, Dragon, with border decoration in green, blue and copper, lustred. Diam. 15½". PLATE 33.
- 447. BOTTLE, red lustre decoration. Ht. 9½". PLATE 31.
- 448. VASE, red lustre decoration. Ht. 7". PLATE 31.
- 449. VASE, red lustre decoration. Ht. 7½".
- 450. VASE, red lustre decoration. Ht. 9".
- 451. BOTTLE, plain blue. Ht. 8".
- 452. Three 6" TILES, beasts, blue and silver lustre.
- 453. Two 6" TILES, beast and bird, copper lustre.
- 454. Three 6" TILES, flower decoration, copper lustre.

Lent by MRS. ARTHUR MURE.

- 455. Lustre BOWL.
- 456. Long-necked BOTTLE.
- 457. Lustre VASE. PLATE 31.

Lent by W. GRAHAM HARRISON, Esq.

- 458. Two-handled VASE, rose lustre, decorated with leaves and birds.
- 459. PLATE. Ship in black and brown on yellow ground.
- 460. PLATE, red lustre, depressed centre, conventional design.
- 461. BOWL, yellow ground with two rows of lions in relief in silver lustre.

GWENDOLEN PARNELL'S CHELSEA POTTERY

The genesis of her Chelsea Pottery may best perhaps be given in Miss Parnell's own words : " 1914. *The Times* appealed to the patriotic to capture enemy trade. A Portrait Painter went to the Secretary of the Enemy Product Exhibition at Goldsmiths' Hall, and said : ' What would you like me to do ? Toys ? Right ! ' Passing a table on which were some pretty bad German pottery figures, the Portrait Painter remarked : ' We ought to beat that sort of thing standing on our heads.' Secretary : ' Then will you try, standing on your head ? ' Exit Portrait Painter, who stands on her

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head for three years in a tub of clay, learning the trade. (N.B.—Professor Lunn, formerly of the Crown Derby Factory, taught me the rudiments.)

- "1916. First exhibited figure, Henry VIII, bought by H.M. The Queen.
- "1917. Worked for a year in Glebe Place, Chelsea, with a fellow potteress.
- "1918. Began work in Upper Cheyne Row.
- "1919-24. Exhibitions annually at studio.
- "1921. Moved to Paradise Walk."

MARKS ON CHELSEA CHEYNE FIGURES.

Chelsea Cheyne and date on base, indented.

Gwendolen Parnell only. Hieroglyphic rabbit with G.P. (Very few of late years.)

Gwendolen Parnell and Gwendoline Walsh ; date underlined.

Gwendolen Parnell and Margaret Taylor : date in oval.

Gwendolen Parnell and Arthur Payne : date in square.

Gwendolen Parnell and Mary Lyall : date, with an L.

PART OF THE SET FROM "THE SCHOOL FOR SCANDAL."

Lent by SIR BASIL ZAHAROFF, G.C.B.

- a Mrs. Candour. PLATE 36.
- b Maria. PLATE 36.
- c¹ The Maiden of Bashful Fifteen. PLATE 36.
- c The Flaunting Extravagant Queen. PLATE 36.
- d The Housewife that's Thrifty. PLATE 36.
- e Joseph Surface. PLATE 36.
- f Sir Benjamin Backbite. PLATE 36.
- g Servant. PLATE 36.
- h Moses. PLATE 36.
- k Centre Piece. PLATE 36.

Four Persons of Fashion playing Cards :

Man in purple and flowered waistcoat.

Lady in powder-blue taffeta gown.

Girl in ivory satin brocaded with flowers.

Young man in rose-pink.

They are seated at a table on which are cards, wine, glasses, fans, snuff-boxes, money and candelabra.

- l Pair of Figures. The Ballet. Ht. 9". PLATE 37.
- m Jenny Diver.

In grey dress with white apron and cap with black strings, and green shoes.

Dancing. Ht. 6½". PLATE 37.

- n Sally in our Alley.

Girl in print dress with white apron with a black hat tied over her cap, carrying a basket. PLATE 37.

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o Defeated.

Girl in print dress with white apron holding in one hand a battledore and the other a shuttlecock. Ht. 6". PLATE 37.

p The Wonderful Village. Designed and modelled by R. Parnell, with apologies to Reginald Blunt. *Title page.*

q Set of four Fruit Pieces, mounted in gold. Spring, Summer, Autumn, Winter. PLATE 37.

r Two Fruit Pieces. Fruit in a bowl. Fruit in a punnet. PLATE 37.

s Case of Scent Bottles. The case contains four miniature scent bottles.

t Adam and Eve Box in claret colour. Miniature figures of Adam and Eve under an archway on lid. PLATE 37.

Lent by DR. HUGH PLAYFAIR.

u The Kiss. PLATE 37.

Lent by REGINALD BLUNT, ESQ.

v The Impudence of the Creature. PLATE 37.

REGINALD WELLS

Mr. Wells began work in pottery in 1910 at Elystan Street, Chelsea (Coldrum's mark). After the war work was resumed at 417 King's Road, Chelsea (Soon mark). Figures are signed R. F. Wells.

Wa Large Horse. PLATE 38.

Wb Small Blue Rhone Horse and stand. PLATE 38.

Wc Small dark Shire Horse and stand.

Wd Two Rams. PLATE 38.

We Two Bulls. PLATE 38.

Wf Two Ducks. PLATE 38.

Wg One Duck.

Wh Figure, "Motherhood." PLATE 39.

Wj Figure, "Sleep." PLATE 39.

Wk "Feeding Chickens." Terra-cotta original. PLATE 39.

Wl "First Steps." Terra-cotta original. PLATE 39.

Wm "Father and Child." Terra-cotta original. PLATE 39.

A Collection of Thirty-five Bowls and Pots, numbered W1 to W35. PLATE 40.

CHARLES VYSE

Mr. Vyse, after many years' experience as a practical potter in Staffordshire, began pottery at 14A Cheyne Row, Chelsea, in July 1919. His work is marked **CV** with the year date.

CHelsea

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- Va Roses in Piccadilly.
Vb The Tulip Woman. PLATE 41.
Vc The Gipsies. PLATE 41.
Vd The Windmill Woman.
Ve Kettleholders. PLATE 41.
Vf Leap Frog.
Vg The Macaw.
Vh The Flower Sellers. A pair. PLATE 41.
Vj A Friendly Bout. PLATE 41.

HARRY PARR

Mr. Parr began modelling in pottery at 14A Cheyne Row, Chelsea, in 1918. His work is usually marked Hy. Parr, Chelsea, with the date, in an incised square.

- S Boy and Turkey. White. PLATE 42.
T Seated Flower Woman. PLATE 42.

Lent by W. COMPTON SMITH, ESQ.

- U Lady in Chocolate Coloured Dress. PLATE 42.
V Boy Riding Turkey.
W Seated Flower Woman.

Lent by SIR ASTON WEBB, P.R.A.

- X Lady in blue dress.

Lent by H. MOORE, ESQ.

- Y Group. Boy astride a Turkey ; the base inscribed.

Lent by MRS. MARGOT BENDIR.

- Z Cupid. "Caught." PLATE 42.

KATE KITCHING

KAY POTTERY

Miss Kate Kitching began pottery work, as Miss Parnell's assistant, in 1919 ; and later modelled tiny beasts and birds, first for her, and subsequently in her own name, and marked XK (double K).

- v Owls. PLATE 43.
w Bullfinches nesting. PLATE 43.
x Blue Tits. PLATE 43.

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- y Two's Company. PLATE 43.
- z Blue Jay. PLATE 43.
- Ka Joyous Mouse. PLATE 43.
- Kb Bunny. PLATE 43.
- Kc Robin. PLATE 43.

MADELINE RAPER

GLEBE POTTERY

Miss Raper began independent pottery work in January 1924, at The Glebe Pottery, Upper Cheyne Row, Chelsea. Her specimens are marked Glebe, Chelsea. 

- Ra Henry VIII Hunting Lodge, Chelsea. PLATE 43.
- Rb Black Swan Inn. PLATE 43.
- Rc Round Thatched Cottage (perfume burner). PLATE 43.
- Rd Thatched Cottage, Selworthy.
- Re Small Thatched Cottage (perfume burner).
- Rf Small square Thatched Cottage (perfume burner). PLATE 43.
- Rg Timbered Cottage, red-tiled roof.
- Rh Small Thatched Cottage. PLATE 43.
- Rj Red Lion Inn.
- Rk Thatched Cottage, Caterham (perfume burner). PLATE 43.
- Rl Cottage Thatcher.
- Rm Pair of small pieces.

K.M., HELEN & K. E. SHUFFREY

YMAGYNATYF POTTERY

Mrs. Shuffrey and Misses Helen and K. Elizabeth Shuffrey began pottery in Chelsea in 1922, at 2 Bramerton Street. Their ware is marked YMAGYNATYF with initials of maker : Kms in circle ; Hms in oval ; Kes in diamond.

- A Bowl, brown incised.
- B Four Egg-cups, mottled green. PLATE 44.
- C Four Egg-cups, orange brown. PLATE 44.
- D Ash-tray, blue.
- E Bowl, brown and yellow. PLATE 44.
- F Bowl, orange brown and blue. PLATE 44.
- G Pot, greenish brown.
- H Painted Bowl. PLATE 44.

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- J Bowl, mottled orange brown. PLATE 44.
- K Jampot, turquoise. PLATE 44.
- L Tall Vase, orange brown.
- M Flat Bowl with feet, turquoise.
- N Pot, mixed colours, and stand. PLATE 44.
- O Tassel.
- P Pendant, mounted.
- Q Pendant, mounted.
- R Pendant, unmounted.

FRAMED PRINTS, PHOTOGRAPHS, DRAWINGS, ETC.

CHELSEA CHINA.

Lent by MRS. RADFORD.

The only known copy of Ford's Sale Catalogue of 1755.

No.

470. A CATALOGUE of the last year's large and valuable Production of the Chelsea Porcelain Manufactory . . . which will be sold by Auction by Mr. Ford at his Great Room in the Haymarket, on Monday, the 10th of March (1755) and the fifteen following days, Sundays excepted.

Lent by DR. BELLAMY GARDNER.

- 471. PHOTOGRAPH of the Portrait of the Duke of Cumberland after Sir Joshua Reynolds.
- 472. PHOTOGRAPH of a Portrait of Sir Everard Fawkener, in the Earl of Radnor's possession.
- 473. DESIGN by Nicholas Sprimont for a silver tureen bearing the arms of the Earl of Leicester. Signed "N. Sprimont."
- 474. PHOTOGRAPHS of four silver sauceboats by Nicholas Sprimont. Hall-mark and initials.
- 485. A MINIATURE Enamel Portrait of Roubiliac, probably by Lens.
- 486. PHOTOGRAPH of a drawing by W. Greaves, Cheyne Walk, and corner of Lawrence Street.

Lent by REGINALD BLUNT, ESQ.

FOUR EIGHTEENTH-CENTURY PRINTS of Masquerade scenes at Ranelagh, Chelsea :—

475. THE CHINESE HOUSE, the Rotunda and the Company in Masquerade in Ranelagh Gardens. , Bowles, 1751. (1st state.)

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No.

476. A VIEW of the Canal, Chinese building, Rotunda, etc., in Ranelagh Gardens, with the Masquerade. Sayer, 1759. (3rd state.)
477. RANELAGH HOUSE and gardens with the Rotunda at the time of the Jubilee Ball. Bowles, 1752.
478. A VIEW of the Rotunda House and gardens at Ranelagh with an exact representation of the Jubilee Ball as it appeared May 24, 1759, being the Birthday of His Royal Highness George, Prince of Wales. Sayer.
 * * Some of the figures show notable resemblance to the Chelsea china masquerade figures.
479. PHOTOGRAPH of a Chelsea Bowl in the London Museum, with view of the Chelsea river-front and the site of the china factory.
487. PHOTOGRAPH of a Chelsea Jardinière, the property of Earl Cadogan, with view of Chelsea River-side and Battersea Church.
488. PHOTOGRAPHS of pieces of Chelsea biscuit, in the possession of the late W. Ascroft, found during excavations in Lawrence Street, on the site of the factory.

Lent by G. E. BRYANT, ESQ.

480. FRAME exhibiting 5 plates of reproductions in colour of Chelsea scent bottles, bonbonnières, needlecases and seals.
 * * Mr. G. E. Bryant, 163 Gloucester Terrace, W.2, is now completing a monograph on the above. Over 300 models have already been illustrated in colour. He will be very grateful to the owners of models if they will communicate with him, as to any they may possess, with a view to making the work as complete as possible.

WEDGWOOD WARE (CHELSEA)

Lent by JOSIAH WEDGWOOD & SON, LTD.

489. RECEIPT for rent of buildings occupied by Wedgwood and Bentley, 1774 to 1775.
490. INVENTORY of goods on hand at Chelsea, October 26, 1774.
491. LIST of painters at Chelsea with time and earnings, October 1, 1774.
- Appendix.*
492. LIST of Table and Dessert ware for Russian Service, 1774.

Lent by REGINALD BLUNT, ESQ.

493. PHOTOGRAPH of Portrait of Thomas Bentley, Wedgwood's Chelsea partner.
 From the painting by William Caddick in the Liverpool Museum.
494. PHOTOGRAPH of Bentley's house in Upper Cheyne Row.

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No.

DE MORGAN WARE

Lent by MRS. STIRLING.

495. WILLIAM DE MORGAN. Portrait in oils by Evelyn de Morgan.

Lent by MRS. RUSSELL BARRINGTON.

481. WILLIAM DE MORGAN, painted by himself when a youth.
482. WILLIAM DE MORGAN. Photograph by Mrs. Russell Barrington, 1889.
496. Copy of a Ship Panel painted by William de Morgan. 1882. (In water-colour by Miss Nina Stewart.)
497. Copies of two De Morgan Panels, serpents and foliage. 1883. (By Miss Nina Stewart.)

Lent by the Artist.

483. WILLIAM DE MORGAN. Drawing by James Kerr Lawson.

Lent by REGINALD BLUNT, ESQ.

484. Orange House, Cheyne Row, Chelsea, De Morgan's Pottery and Show-Room.
(Etching by Walter Burgess.)

The Fascination of Chelsea China

By Bernard Rackham

THE CHELSEA PORCELAIN FACTORY HAS A FAIR claim to be considered as the earliest of its kind in England. The Bow factory is known to have been started in 1744, and several others were in existence in 1750 ; none of them, however, can show pieces with a date earlier than the latter year, whereas examples of the well-known "goat and bee" cream jug exist with the name "Chelsea" and the date 1745, and from their appearance one would judge them to have been made in a factory not quite in the rudimentary stage of its career. Even so, Chelsea began late in the day as compared with the porcelain factories of most Continental countries, and the reason for this is perhaps that the almost universal fashion in other kingdoms of setting up porcelain kilns—or taking over existing ones—as part of the Court establishment was never followed in England. The English factories were run as purely business concerns, nor was Chelsea any exception, in spite of the fact that it enjoyed some measure of royal patronage from the Duke of Cumberland.

There is a wide difference in character between the wares made at different periods of the career of the factory, and opinions differ as to which are the most desirable. To some temperaments the early years of an artist or an institution, during which character is being formed and existence with difficulty secured, will always be of the greatest interest ; by such the first productions of the factory, with the incised triangle mark, will most be coveted. Others will find the greatest attraction in the wares of the second period, that of the raised anchor and red anchor marks, and certainly with their exquisite paste, their fresh and vigorous modelling, and their restrained colouring, they have a charm which to most will seem unequalled. Others will claim the foremost place for the splendours of the gold anchor period, with its magnificent coloured panels and richness of decoration, and the

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large vases and groups of this period undoubtedly deserve admiration as achievements of porcelain technique. Yet other collectors will find æsthetic satisfaction in the more sober patterns and the disciplined forms of the last period of Chelsea, when the factory was being carried on in amalgamation with Derby. There are indeed wares to suit all tastes and temperaments.

But apart from æsthetic satisfaction to be derived therefrom, there is the fascination of the unknown about collecting old Chelsea. Much is known but much remains unknown, and one can never tell when interesting new discoveries may be made. Thus there was the discovery, two or three years ago, of a copy of the catalogue of the second annual auction, that of 1755, which threw a flood of new light on the output of the factory. A copy of the catalogue for 1754 is the next thing to be sought for. Another sensational discovery is that of models for figures, of which a selection of the greatest interest are shown in the Exhibition; nor are they the less intriguing because they appear to comprise models from three different factories—Chelsea, Bow and Derby—and it is by no means easy in many cases to be sure at which particular place a model may have originated. In fact, much remains to be explained and found out.

The sources from which the Chelsea painters and modellers drew their ideas is a fascinating field for exploration. I notice, among the Chelsea-Derby specimens shown in the Exhibition, a pair of jardinières with figure-subjects which seem to have escaped the vigilant observation of the compilers of the catalogue. The subjects here are borrowed from the magnificent edition of Ovid with illustrations by Boucher, Oudry, and other famous artists published in Paris about the middle of the eighteenth century. This Ovid was a veritable mine of subjects for porcelain painters in many countries, and even the Dutch tile-makers had recourse to it for entertaining designs. Among the illustrations mentioned in the Chelsea Catalogue for 1755 is one with the mysterious title "Hob in the Well." I guessed at once, when this first came to my notice, that it must refer to a subject copied both at Chelsea and at Meissen from Japanese Kakiemon porcelain; the story depicted is that of the little Chinese boy who lost his balance in leaning over the side of a large porcelain bowl full of goldfish, and would have been drowned but for the presence of mind of one of his playmates, who picked up a stone and smashed the bowl with it, thereby letting out the water. The Chelsea painters, knowing nothing of this story, misunderstood the scene they were copying, and, supposing it to depict a boy in a well,

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applied to it a title which it would seem was on every one's lips at the moment—that of a popular play of the time.

The cult of Chelsea porcelain, like most other cults, has its heresies. There is the Roubiliac heresy. It has been the custom to attribute to Roubiliac the "Music Lesson" and other important groups of the gold anchor period which are marked with an impressed R. It seems, however, inconceivable that a sculptor of the attainment of Roubiliac, *the* leading sculptor of his time in England, who was employed to design monuments to Shakespeare and other works of the highest importance, should, within two or three years of his death—not at the outset of his career—condescend to model groups for execution in porcelain, which are not even original compositions, but based on paintings by Boucher. It has lately been discovered, however, that Roubiliac actually was in direct relation with the Chelsea factory, and the truth of the matter, shortly to be revealed in a forthcoming work on the sculptor, is likely to lead to some interesting discoveries. But we must regard as obsolete the theory that the R-marked gold anchor groups are the creations of Roubiliac.

Another heresy is the Derby heresy. We generally find included in collections of Chelsea figures a number of unmarked figures which have certain characteristics in common, differentiating them from those marked with an anchor. Their colouring is distinctive—we note especially the presence of a dull turquoise-blue which has a tendency to discolour and turn to a dirty brownish tone; under their bases they generally show patches bare of glaze left by lumps of clay on which the figures were supported in the kiln during the firing of the glaze. I incline to think that these figures represent the output of the Derby factory during the twenty years or so of its existence before it was amalgamated, in 1770, with Chelsea. But this question must not be regarded as settled, and it would be out of place here to go further into it. I mention it merely to show that there is still plenty of "sport" to be had in the study of "old Chelsea," to say nothing of the æsthetic satisfaction to be derived from the charming creations in which the porcelain took shape. In conclusion, I can only congratulate the promoters of this enterprise on what is undoubtedly the most complete exhibition of Chelsea porcelain ever held, and wish them every success in the worthy aim with which it has been organized.

Some Notes on Old Chelsea China

By Dr. Bellamy Gardner

IN THE YEAR OF THE JACOBITE REBELLION OF 1745 WE obtain the first sight of a piece of porcelain made at Chelsea, for we have on exhibition here a cream-jug, kindly lent by Lord Fisher, with the mark "Chelsea, a triangle, and the date 1745" incised in the base before firing. This was modelled from a pre-existing silver cream-jug, an example of which is also here to be seen, bearing the London hall-mark for 1737.

Continental factories had existed for some years previously : at Meissen, in Germany, since 1710 ; at Vincennes, in France, since 1738. In both these instances Royal patronage had been secured, and as porcelain became the fashion the possibility of a successful venture in this country resulted in a co-operation by which, as far as can be ascertained, workmen trained abroad were brought over and, under the patronage of William Augustus, Duke of Cumberland, and his Secretary, Sir Everard Fawkener, a small factory was started in Lawrence Street, Chelsea, at first probably by Charles Gouyn for a few years and subsequently in 1749 under Nicholas Sprimont, who had been a silversmith in Soho since 1742.

Nightingale forty years ago made an exhaustive search through the eighteenth-century contemporary newspapers for references to Chelsea china, and stated that "the first allusion to any English porcelain in a sale by auction was in the General Advertiser for December 4, 1750, in which Mr. Ford announces the sale of a "closet of fine old Japan china," in which is included "curious Dresden and Chelsea figures."

I have recently had the good fortune to become possessed of a volume of newspaper cuttings of the eighteenth century, among which is the following in 1751 :

The Cheyne Book of Chelsea China and Pottery

China Knives and Forks of the Chelsea Manufactory
In the greatest variety of the most beautiful Dresden Patterns

Mounted and sold by

Nathaniel Jefferys

Cutler to His Majesty, their Royal Highnesses, the Prince of Wales and the Duke.

The factory grew rapidly, though it had to struggle against large importations of Dresden china which the law forbade, but which nevertheless found its way into the china shops of London in these earlier days. In a few years we find Sprimont holding auction sales annually under the hammer of Mr. Ford in the Haymarket, the first of which was on March 29, 1754. Of this we have an announcement only, but no catalogue.

It states that the articles included epergnes and services for Desserts, beautiful groups of figures, round and oval dishes, tureens and plates, etc.

I have just discovered among my newspaper cuttings for this same year one which announces also—

To be sold by Auction by the Manufacturers

In about eighty lots

At Merchant Taylor's Hall in Oldwork, *York*, to-morrow and Thursday, the 21st and 22nd inst., at eleven o'clock in the forenoon

A curious collection of Chelsea Porcelaine consisting of Table and Dessert services, plates, tea and coffee equipages, figures, birds, etc., both useful and ornamental.

Catalogues of the particulars may be had at Mr. Maud's in Ousegate, and the China viewed at the above hall each morning before the sale begins.

August 1754.

Until to-day it has not been known that the factory distributed its own products in the provinces in this manner, and we may now search hopefully among new sources in other towns for further historic information.

This brings us to 1754, where we may pause for a moment to admire the refined taste of Nicholas Sprimont after he had conquered the initial difficulty of technique and was able to give expression both to sculpture and painting in the gathering of pretty figures as models for his porcelain. A man who could appreciate the paintings of Teniers and Van Loo, Watteau and Boucher, who searched the books and engravings of the period for the finest illustrations for his inspiration: Francis Barlow for his tea-set of *Æsop's Fables*; McArdle and Mosley for the figures of Woodward, and Kitty Clive from Garrick's farce "*Lethe*," who employed Roubiliac, the sculptor of some of the

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finest busts and monuments of that day, and transformed their designs with lightness and grace into another medium—to this man we collectors desire, as Boswell to Johnson, “to pay a tribute resembling in this, the grateful tribes of ancient nations, of which every individual was eager to throw a stone upon the grave of a departed Hero, and thus to share in the pious office of erecting an honourable monument to his memory.”

Actual drawings and handiwork by Nicholas Sprimont are very rare ; but I venture to ask your attention to a frame containing a design for a silver tureen bearing the arms of the Earl of Leicester signed by Sprimont, and pictures of four sauce-boats in silver which bear his initials and the London hall-marks for 1745 and 1746. Two of the actual silver boats are also here, kindly lent by Mr. Levine, of Norwich.

Talking of dated pieces, besides two other cream-jugs similar to that of Lord Fisher, one now in the British Museum marked 1745 and one that belonged to Mr. William Russell, there exist a white salt-cellar $2\frac{1}{2}$ in. high like a scallop shell supported on a rocky base encrusted with sea-shells bearing the date 1750 ; also the figure of a youth (really the doctor of the Italian Comedy) wearing a black cloak, cap and mask, with a letter in his belt dated 1750.

In order to show that we are not—as was said of Sir John Hawkins—“so exceedingly grave as to abhor mirth, except it is printed in the old Black Letter and then to consider the most vulgar ballad pleasant and full of humour,” I will sketch the trials that may be met with in the present day in search of anything so rare as a dated piece of Chelsea porcelain.

During this recent Easter holiday my wife and I became acquainted with a delightful lady at Chester who had collected for many years. She presented me with a clear photograph of two early Chelsea dishes of vine leaf pattern, which she had seen in an old doctor's collection at Manchester many years ago. These bore the mark “Chelsea $\triangle$ 1745,” inscribed on their bases apparently in underglaze blue. Though somewhat suspicious of such a rarity as too good to be true, we made all inquiries, and were eventually furnished with the name only, but no number, of a house in a street in Manchester, where they were last known to have been seen.

At Manchester we were surprised by discovering a street of 625 houses to select from, and after more than an hour's hunt in heavy rain for the unknown number, it turned out that the owner of the dishes had moved away ten miles in another direction.

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We made a fresh expedition the same afternoon, and were rewarded by a most kindly reception and the loan of one of the dishes to bring to London.

On examining it very closely afterwards, I found that the dish, though undoubtedly Chelsea, contained "moons" by transmitted light, which do not appear in the pieces of the very first period from 1745 to 1749, and that the inscription tallied in every minute particular with that published in the *Archæological Journal* by Sir Woollaston Franks in 1862, taken from one of the dated cream-jugs. Upon showing the dish to Mr. Rackham, at the Victoria and Albert Museum, he was of opinion that it had been re-fired, and the inscription and some of the flowers painted upon it about fifty or sixty years ago. In this opinion Mr. R. L. Hobson, of the British Museum, subsequently concurred. The dishes now repose in their former environment with labels attached to them recording their disgrace. Ceramically the experience is a valuable one, and the fiasco with which this story ends has provided me with something fresh to tell you.

Hob in the Well.—A copy of the auction sale catalogue of Chelsea porcelain for the year 1755 was discovered by Mrs. Radford, of Hampstead, in 1915. In this, Lot No. 77 consisted of "Twelve octagon soup-plates, *Hob in the Well*," which, by reference to other lots, appeared to indicate a certain pattern upon the plates. Not for some years did an explanation present itself, until Mrs. Radford found the following statement in a chapter on *Dr. Johnson and Lichfield* in *The Johnson Club Papers* (1899): "Mrs. Emmett, an actress, who, at Lichfield Theatre, played Flora in *Hob in the Well*." Further research revealed that Thomas Doggett, the comedian, played "Hob" in 1696 in his own play, *The Country Wake*, which Colley Cibber, in 1715, reduced into a ballad farce entitled *Flora, or Hob in the Well*. This was so popular that it became a catch-word, for Mrs. Delany, in 1717, likened a man brought to see her, with his clothes dripping wet, to "Hob out of the Well." A set of prints from the farce was issued from drawings by John Laguerre, which had a great sale. In 1922, Mr. William King, in his work on *Chelsea Porcelain* (p. 5), made the following brilliant suggestion: "It may have been a nickname applied to some particular pattern. . . . It may be that familiar enough on Imari wares, which depicts the story of the boy who saved his playmate's life by breaking the fish bowl into which he had fallen—but I know of no Chelsea version of this theme." In September, 1923, Mr. Winkworth, of the British Museum, lighted upon a Chelsea

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plate of this pattern at a dealer's, which is now in Mrs. Radford's collection (*see also* Catalogue, No. 27).

A Man playing on the Salt-box.—In the Chelsea catalogue for 1755, lot 34 of the eighth day's sale includes "a figure of a man playing on the salt-box." At Ranelagh Gardens, about this time, "a song was given by Beard, accompanied on the salt-box by Brent, the fencing master, while Skeggs played on the broomstick as bassoon" (*vide* note in Croker's edition of Boswell's *Johnson*, p. 143). The performers sang the recitative, airs, and choruses in masquerade costume. The white Chelsea figure, five inches high, here exhibited, which I have lately discovered, probably represents the player as he appeared in the burlesque orchestra, while he drummed on the hollow side and flapped the lid of the box in time to the music.

To these rather early times belong a number of most beautiful figures exhibited by Lord and Lady Fisher and Mr. A. H. Hutton. They are characterized by excellently sharp modelling and delicate colouring, and I suppose that such an assembly of the red anchor figures has not been seen in one place since the days when they were first fashioned.

There exist, after Mrs. Radford's catalogue of 1755, another for 1756, reprinted after its rediscovery by Mr. Read, of Salisbury, in 1880, and a third sale catalogue of Christies in 1770, when Sprimont was selling all his stock.

This means that we still have to discover catalogues for 1750-4, 1759-60, 1761, 1763, and 1769, when sales are known to have been held.

Mr. Raphael W. Read discovered his bound up with several Tracts and Treatises in a volume entitled *An Enquiry concerning the Virtues of Tar Water by Bishop Berkeley*, so that we must not despair of finding them among the volumes of eighteenth-century pamphlets which lie on the shelves of many old libraries.

As we approach the period of the factory's highest success, a more florid decoration takes the place of the simpler colouring. From 1758 onwards the pieces were marked with a gold anchor. Large groups and figures, vases and dinner services of the most elaborate shapes, rich colours and gilding were produced for the next ten years. Throughout England in the mansions of our nobility fine Chelsea porcelain of this period is largely scattered, and many patterns and designs unknown to the collectors of the present day will from time to time be added to their knowledge of Sprimont's achievements as they come into the market. It is in this manner, and in the rediscovery of unheard-of models, that one of the chief delights of collecting consists.

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Those who are not collectors may desire a hint as to where the public collections of Chelsea porcelain may be seen, and where to buy any specimens if they wish. The Victoria and Albert Museum has a portion of the ceramic department set apart for the collections of Lady Charlotte Schreiber and Mr. Herbert Allen, and the British Museum has a good collection founded upon the gift of Sir Woollaston Franks. These are open every day including Sundays. The London Museum at Lancaster House, St. James', has quite a good loan collection, and some cases bequeathed by Mr. Joicey. The Catalogue of the Schreiber Collection is only half a crown, and contains an excellent introductory history and description of English china. The Catalogue of this present Exhibition, which is due to the happy initiative and untiring devotion of Mr. Reginald Blunt, contains among its advertisement pages the names of many dealers in English porcelain of the first standing, and it would be wise to take their advice in the matter of investing in good specimens to found a collection. The best method of studying Chelsea china in order to be able to detect it and single it out from other kinds is constantly to examine and handle authentic pieces, so as to become accustomed to its aspect and feeling. The dry unglazed parts, generally the backs of plates and dishes, and the bases of figures are soft and chalky to the touch when scratched with the thumbnail. On flat pieces there are usually three marks where the piece was supported by stumps of fire clay in the furnace, known as stilt-marks, and these on the bases of vases and groups resemble thumb-marks, and are quite characteristic. The glaze on Chelsea porcelain is soft, generous and glassy and, being very ample in certain specimens, is apt to craze or crack and to show in pale yellowish-green waxy drops in the interstices and angles of parts where it has accumulated.

The earliest pieces of the $\triangle$ period show small round transparencies like pinholes by strong transmitted light.

The pieces of the next periods bearing the raised and red anchors show larger round transparencies, first described by Dr. Diamond as "moons" in the paste. The gold anchor plates and dishes are of a more consistent quality, and these characteristic spots are absent.

In these ways detection of fraud is rendered easier, as it would be very difficult to give to a modern copy of a Chelsea piece not only the outward aspect in modelling and colours but the inward physique of the eighteenth-century paste as well.

Sources of Design in Chelsea Porcelain

By William King

FOR THE PURPOSE OF THE PRESENT DISCUSSION THE term Chelsea porcelain will be limited to the porcelain produced during the twenty years of Sprimont's management, the 1750's, or red anchor period, and the 1760's, or gold anchor period. What was made before Sprimont's arrival shows little derivation from identifiable sources, while after the fusion with the Duesbury combine the influences become too numerous to be satisfactorily treated in brief. Although porcelain was first made in China, the direct influence of the Far East is slight. A few Chelsea copies of Chinese originals exist ; there are many more of Japanese Imari wares, but as it is highly probable that these latter were mainly derived from Meissen copies, it will be convenient to pass on direct to the first important influence at Chelsea—that of Meissen.

The chief manifestation of this is to be found in figure-sculpture. Kändler of Meissen was to all intents and purposes the inventor of porcelain figures. These include monumental centrepieces such as were popular—originally in silver and other materials—on the banqueting-tables of the little German courts of the time, as well as the single figures and small groups, whose subjects were generally borrowed from those familiar in the repertory of carvers in ivory and wood. A curious feature is the very small number of Chelsea models that we can ascribe directly to Meissen originals. Apart from the "toys" and the miniature figures of Cupids, there are singularly few such pieces in this Exhibition : we may mention a seated beggar with a hurdy-gurdy, a seated Harlequin with bagpipes, a pair of Orientals, a map-seller, and a standing hurdy-gurdy man. In two further cases of direct

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borrowing, the pair of masked dancers and the monkey orchestra, it is interesting to notice that the gilt rococo-scroll bases of the Meissen originals are exactly copied, although during this period at Chelsea gilding was hardly used at all and the rococo style had not yet begun to be fashionable.

Meissen is the only porcelain factory whose influence on figure-sculpture at Chelsea was direct. Sèvres has no effect on figures until the Chelsea-Derby period, and where we find a similarity in model to the work of another factory it is due to independent use of the same engraving, as with the Chelsea and Frankenthal versions of Boucher's *L'Agréable Leçon*. The same models were occasionally used at two unconnected English factories like Bow and Chelsea, but this may be explained by the peregrinations of individual itinerant modellers. Certain Chelsea groups are copied from engravings; besides *L'Agréable Leçon* mentioned above, recourse was had to Boucher for his *Leda* and *Les Délices de l'Enfance* (a charming *chinoiserie* independently imitated at Meissen), to Lemoyne for the *Hercules and Omphale* in the Schreiber Collection, and to Rubens for the *Roman Charity*. Similarly French earthenware is responsible for the "Palissy nurse," but it seems certain that contrary to the general opinion by far the greater number of models are the creations of anonymous but highly individual Chelsea brains. Such a monumental work as the big group of Chinese musicians can neither be copied from Meissen nor from contemporary engravings, for in the former case the Meissen original would surely be familiar to students, while it is incredible that an object so clearly demanding to be seen from all sides could be adapted from a composition in two dimensions.

The useful wares of the red anchor period are indebted to Meissen for many suggestions both of form and decoration. We may mention the adaptation of silver shapes for plates and sauceboats, the use of vegetable forms for tureens, the Imari patterns and the characteristic harbour scenes. Here again the Chelsea designers modified the conception that they borrowed, so that the number of exact and detailed copies is still very few. The variations may be slight, as in the use of crimson and brown to outline the scroll-work in place of the as yet unfashionable gilding, or serious, as in the development from the ordinary Meissen landscape to the enchanting *Schlaraffenland* of the animals created by the Æsop painter, but they suffice to claim for the Chelsea artists a considerably higher degree of originality than most authorities would be willing to award them.

With the useful wares of the gold anchor period we reach the influence

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of Sèvres. Characteristic examples are the large vases of rococo form with coloured grounds, decorated with rich gilding and with reserved panels of figure-subjects in polychrome. Here again, though the principle is the same, there are important differences of detail in the output of the two factories. The rococo style was dead in France by 1760, which is the very time at which its influence on English porcelain first becomes noticeable. Consequently there are very few Sèvres vases of rococo form ; almost all are classic and symmetrical. Such a miracle of wanton architecture as Lord Bearsted's seven Dudley vases is unknown in Sèvres. The subjects of the figure-panels differ very much. At Chelsea there seems to be an essential preponderance of Boucher ; on isolated vases in the Jones Collection I have identified one subject after Greuze and one after that most unexpected master, Gabriel de St. Aubin, and I have seen others which seem likely to have been taken from Teniers and Berchem. At Sèvres Boucher is frequent, but much less solely in evidence ; identifiable compositions of Teniers are often found, as well as a large series of scenes from military and marine life—the latter in the style of Vernet—which does not occur at Chelsea at all.

Chelsea Moulds & Models

By Frank Stoner

[The following incorporates parts of an article by Mr. Frank Stoner in the May number of "The Connoisseur," which are reprinted here by the kind permission of the author and editor.]

I HAD ACCEPTED AN INVITATION BY MR. COPELAND TO spend a few days looking over his factory and see how modern porcelain is produced. As every one knows, it is one of the largest and most interesting factories in the country, possessing a history going back over 150 years, and containing vast accumulations of moulds and models illus-

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trating the development of the potter's art during the whole of this period. As I was specially interested in these it was suggested that I might like to see a room containing some of the oldest, and I was taken to an out-of-the-way apartment which, from its appearance, had not been opened for some time. On everything there was a thick accumulation of that black dust which speedily settles on any unused article in such a smoky manufacturing district as the Potteries. The daylight had nearly gone, so that it was difficult to distinguish anything. With the aid of a candle, however, I saw that the floor was covered with a number of heaped-up piles which, on examination, proved to consist of models of arms, legs, heads, etc., intended to be used in making ceramic figures and groups. Their style and appearance suggested their age, and I felt thrilled with the anticipation of a big discovery. Brushing the dust off the models as I took them up, I was delighted to find that one of the first of the heads I examined was that of the Derby figure of Dr. Syntax. A moment or two later I found another head, which I recognized as belonging to an early Chelsea group in the Chinese taste, and further exploration revealed portions of other models evidently emanating from the same famous factory. It was obviously a case for extended and systematic examination, which I undertook with a light heart. Yet, though Mr. Copeland afforded me all possible assistance, and I enlisted the services of my brother, Mr. Malcolm Stoner, the employment of most of our spare time for many months past has not sufficed to conclude it.

Let me explain the difficulties of the task. The models, when cleaned and transferred to a better-lighted room, proved to consist of over ten thousand disjointed heads, limbs and other pieces emanating from the Chelsea and Derby factories. These had been mixed up promiscuously. Even when they were dusted, sorted out and arranged in trays according to their category, the work of assembling them into complete models was only begun. One arm is much like another, and when it comes to selecting the correct limb from a collection of over two thousand, to fit on to an individual figure, it is almost as difficult as finding the proverbial needle in a bundle of hay. Only some one possessing an extensive knowledge of Chelsea pieces could successfully essay it, for the tyro who had no idea of their arrangement would be hopelessly at sea. Other difficulties are that many of the parts are missing, so that an exhaustive search for a missing limb would often fail to reveal it ; while many of the models—undeniably of Chelsea figures

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—are of types so rare that they have never made their appearance in the London market, and may be classed as hitherto unknown.

The ten thousand and odd pieces do not all belong to the same category. They include wax and lead models which are exclusively Chelsea originals, and a large number of clay squeezes taken about thirty or forty years ago from original Chelsea and Derby moulds, in order to see what the latter were. Some of these moulds are still in existence at the Copeland factory, but as I have not yet had time systematically to examine them, they are not included in the scope of the present article.

It should be explained that all the models and moulds were bought by Alderman William Taylor Copeland—earlier on Lord Mayor of London—from Boyle, who had purchased them in 1849, when the entire contents of the old Derby works were sold. Unfortunately, they appear to have been somewhat carelessly handled, a large number of the moulds and models being dropped into the canal while being loaded on to the barges for transit. However, a large portion actually arrived safely at the Spode works in Staffordshire, and it is an established fact that there was once one long shelf lined with more or less complete figures in wax, but these had an unfortunate ending. They were melted down, as, at the time, it was considered that the wax could be used again, and as such, was more valuable than the figures as they stood! The wax and lead figures which we have to-day are undeniably of the greatest interest, in fact, one of the most important discoveries in the ceramic world, although there remains but a portion of what existed a few years ago. At this point, I would like to mention that no Bow models in any shape or form have so far been discovered.

The clay squeezes taken from the moulds after they had arrived in Staffordshire are, when they are Chelsea, in the majority of cases of the very latest period, but most of the squeezes are Derby. The major portion of the moulds from which the clay squeezes were taken, are likewise missing, but fortunately these are not of great consequence, and their loss does not form a tragedy such as that perpetrated by the melting down of the wax models. The material from which these squeezes are made is ordinary potter's clay, for they are among the trial squeezes which have already been mentioned. What are known as master moulds are executed in either lead or wax, and an example of one is illustrated on Plate 45. In this may be seen a Dresden figure of Shylock, a lead figure exactly copied

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from it which served as a master mould, and the Chelsea figure, cast by means of this mould. The latter, belonging, as it does, to the raised anchor period, is the earliest so far discovered in the collection. It will be observed that the lead figure (the arm of which is, unfortunately, missing) is as nearly as possible the same size as its original Dresden model, whereas the Chelsea piece is considerably smaller. This is owing to the shrinkage caused by the firing. There is no fixed proportion for this shrinkage, as it may vary according to the materials used and the heat of the oven in which they are fired, but, generally speaking, during the process a figure loses about a fifth of its height, while its loss horizontally is somewhat less. Not only had the artist, when making the original model, to allow for the shrinkage, but also for the fact that much of the detail of the modelling is lost during the firing. This is clearly shown in the examples illustrated, where the finished pieces are not only considerably smaller than their prototypes, but are also not nearly so sharp and clean cut.

As I have already made use of the terms "moulds" and "master moulds" several times, I think it would be well, in the interest of those readers who have not made a study of potting, to explain briefly their meaning. When a figure is modelled for reproduction, in either porcelain or pottery, separate moulds or casts are taken of its various parts. Unfortunately, this process destroys the original model, and in order to preserve a duplicate of it, a complete cast in either lead or wax is taken from the newly-made mould. This cast is known as the master model or mould. When the moulds from which it has been taken have become over-worn from use, they can be duplicated from the master model, and thus the model is indefinitely prolonged.

Illustrated on Plate 46 are five fragments of cupids in wax, of the gold anchor period (*circa* 1760), two of which are hollow, the remainder being solid. The former are master moulds, as they have naturally been cast, while the latter are undoubtedly original models. As I have previously mentioned, in the process of making a mould the model is destroyed, as one will observe from the mutilated condition of the cupids. On careful examination of the illustration, one can see the manner in which the limbs are cut from the body to form an angular joint, so that it would be impossible to replace a limb in an incorrect position.

To display the variety of pieces discovered, in the illustration on Plate 45 two scent-bottles, together with their lead master moulds, are shown.

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Here, again, one has an opportunity of observing the enormous amount of shrinkage. The majority of lead master moulds of scent-bottles are numbered. There are also a number of wax scent-bottles, but these, unfortunately, are not in a good state of preservation. However, on the base of one or two of them there is inscribed the contemporary name by which the bottle was designated. For example, one is called *BOY AND DIAL*. Among other things discovered are a number of wax seals, including one in the process of being modelled. To facilitate handling, the wax is firmly fixed on the blunt end of a stick of wood resembling a skewer in appearance.

My work of exploration is by no means complete, and I hope, as I progress, further interesting discoveries will come to light.

The Craftsman in Pottery

By Charles Vyse

KNOWING THE GREAT INTEREST YOU ALL TAKE IN pottery, I have to-day, with no little difficulty, persuaded a reluctant Mr. Sprimont into allowing me to show you round his Chelsea China Manufactory. He only consented to permit this on condition that you should ask his workers no questions involving his own technical secrets of production. Usually, he only allows visitors to view the finished pieces in the show-room, and then only if he thinks they are likely buyers.

The factory is not far from here, but we must hurry if we would see his craftsmen at work. You will notice, on the way, the comparatively newly-built houses in Cheyne Row—good specimens of our modern domestic architecture—and, if we peep in at the windows as we pass, we shall be sure to see here and there some specimens of the new-fangled furniture made by Mr. Chippendale or some of his followers. We feel that we can build good

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houses and furnish them in comely fashion in this year of grace 1755. It is a great age for craftsmen, for the man is still master of his tools. Here is old Monmouth House looking dignified and genteel in contrast to the china works over the way. We must pick our way through the mud and ruts of the cart-road by which we enter the factory, and try not to be too disappointed at the dilapidated, ramshackle state of this cluster of workshops and ovens. As you see, many of the window-panes are broken, but the workpeople have stuffed the holes with rags, for all potters object strongly to fresh air, except possibly in August when, if the windows are not completely sealed up, you may find one here and there opened a few inches ; but even this is viewed with misgiving by the older men !

You will see that some of the buildings have rickety stairs, on the outside, leading to the upper floor, where the decorating rooms are situate ; this arrangement being so extremely convenient (?) in wet weather, when large and valuable pieces of decorated ware have to be carried down them to the kilns below ! The modellers' room is up there for the same reason, and the scraps of clay which are their contribution to the greasy state of the stairs compel the workpeople to develop the craftsmanship of their feet, which might otherwise be confined only to their hands !

We will first turn aside into the slip-house on the ground-floor, where the wet clay is mixed, measured, and prepared. (I presume it was first called the slip-house by some one who fell there heavily, so I must warn you to tread warily.) Here is a serious-looking individual, who seems weighed down by the responsibility of his work, and indeed he is a very important person on the works, for on him depend the beauty and constancy of the paste of the china body. He is rather like a walking lump of moist clay himself, and must needs wear stout clogs to keep his feet dry. He has an assistant to do the donkey-work, and you see him, over there, carrying two heavy pails of slip (clay mixed with water to the consistency of cream), attached to a milkmaid's yoke across his shoulders. As is usual, he is a half-wit, and has been chosen for his lack of intelligence, as this prevents the secrets of constituents and proportions leaking out to the rival factories of Derby and Bow, whose thirst for knowledge is not disinterested.

From here we will go through to the potters' shop, and now I must ask you all to wait outside for a moment, while I pass the word to the foreman presser that visitors are being shown round the works. (This is a necessary precaution, for people unaccustomed to potters' language have

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before now been rudely shocked, when it was omitted, because they have not grasped the fact that this facility of expression is a very vital part of the craft.)

Here you can see a dozen or so men of all ages busily pressing plates and dishes. Some are true Cockneys, and some are from North Staffordshire, enticed away from Mr. Wedgwood by Mr. Sprimont's offer of better wages. There is an endless feud between the Southerners and Midlanders, for the Staffordshire men *always* know best, and the Cockneys always *think* they do. Their benches are rough wooden affairs, and none too tidy; on them you see wooden pails of water, wet flannels, and various little odds and ends called tools: these are very much "home-made" from bits of bent wire in wooden handles and shaped bits of bone and horn. Each worker has before him, on the bench, a plaster-headed wheel, running none too smoothly, and beside each presser is a low brick structure covered by several inches' thickness of plaster and hollowed out at the top like a shallow bowl; fitting into this depression is his batter of plaster, which he holds by means of a rough pottery handle embedded in the plaster. Just watch him place a lump of clay in the hollow and with one deft stroke of his batter flatten it out into a sheet of clay of even thickness like pastry. He polishes this sheet of clay with a long-bladed knife, closing up the pores, and picks up the flabby substance, placing it, polished side down, on a large dish-mould (a difficult matter this, with such short, non-plastic clay). He is used to demonstrating the tricks of his trade to visitors, and you see that he has the air of a conjurer whose sleight of hand goes well. He smiles proudly as you admire his dexterity, and while shaping and trimming his dish and finishing the back of it he will jokingly offer you a chew of his baccy. The other men are similarly busied pressing different types of hollow ware, but the reek of their clay pipes is so unspeakable that, I think, we will not stay here too long.

Turning to the left we will next visit the caster's workshop, and see the gentle old white-bearded figure-maker (quite a different type from the presser) assembling the various parts of a figure, which has just come out of the moulds. You will notice, lying beside him on a slab of damp plaster, what looks like a dolls' battlefield—legs, arms, heads and bodies. He delicately handles the precious fragments and, carefully moistening each piece at the joint with clay slip, he skilfully builds up the group, under our eyes. Quickly and delicately he works the surfaces together to disguise

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each joint. Over there, as you see, are the younger potters and flower makers, assembling the less important things—the toys, trinkets, and scent-bottles ; thereby they gain the experience which will enable them to tackle the more elaborate pieces when their time comes.

Having seen the moulds from which the old figure-maker makes his casts, you will naturally want to see the moulder at work. On entering his workshop you notice at once a strong odour of *Beer*. Now, I must tell you, beer is used to mix with plaster of Paris to prevent its setting too quickly, and as the head moulder informs us, a goodly amount of beer a day is necessary to prevent the plaster dust he inhales from setting in his interior !

This is a new figure, modelled by M. Roubiliac, which has been brought into the works for moulding, only to-day ; it has already been dismembered, and there, in square beds of clay, sunk in it to half their thickness, are the head, body, and limbs. Some already have little walls of clay, a few inches in height, firmly fixed round them, awaiting the plaster which the moulder will pour over them. The old man has two sons, working on either side of him, for moulding is, above all, a family trade. He is training them in their highly skilled craft, though they both of them look old enough to dispense with father's supervision ; he, however, regards them as mere boys at the job, and is constantly advising and directing them. Just here are the stacks of finished moulds which they have, between them, made to-day ; look how white and clean and neat they are, waiting there to be carried to the drying store, and when dry, the caster will use them.

We must now hurry out of the moulder's way, for he is blending his plaster, and must use it before it sets, for plaster is like time and tide and will wait for no man. A trail of white footprints leads from the moulder's shop, and we will follow it for a few yards and then turn aside to see the kilns and ovens. You will see that they are brick-built structures, shaped like champagne bottles, with rough sheds round the bases. The placers who put the ware into the ovens are the songsters of the factory, and I hope the ladies will excuse them if their songs seem fitter for beer-houses than drawing-rooms. You will see that they are placing the clay ware into fire-clay boxes or seggars, shaped like Cheshire cheeses, and as each is filled it is hoisted on to the placer's head and thus carried into the kiln, where the seggars are piled up, one above the other, in rings up to the dome of the oven.

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You ask me whether the carrying of such heavy weights on their heads is detrimental to their brains? By no means; they have no brains to harm, or they would not be placers! They have nearly completed their job, and the fireman is ready waiting to put in his trial pieces of clay, which he can withdraw at intervals during the firing, and thus judge when the kiln has reached the required temperature (in this case about $1,100^{\circ}\text{C.}$), when his stoker will hurriedly rake out the fires. (This is also a job necessitating liquid refreshment, and when the ovens cannot be left, an arrangement to meet the situation can usually be made.)

I shall now take you to the biscuit warehouse, where the fired clay ware is stacked in pens and on shelves; some of these pieces have been slightly over-fired, and so are distorted and useless—they are “wasters”; these are only slightly flawed, and by discreet treatment they may be touched up to be sold as “seconds”; but those, over there, are the “bests,” the perfect pieces. Let us watch this woman, brushing all particles of fired clay and dust from the biscuit ware; and now that she has finished dusting that large pile of plates and dishes, off she goes to the dipping house, whence we will follow her. The dipping house smells sickly and unhealthy, and the appearance of the workers in it matches the smell. Lead glaze in tubs and vats, lead glaze running on the floor, lead glaze in the air, lead glaze on their hair and clothing. Sooner or later the lead will get them, for no precautions are taken against lead-poisoning. Here an anæmic-looking man is about to dip plates; see how he stirs up the milky-looking glaze-mass to prevent the heavier ingredients from sinking to the bottom of the tub; he holds each piece of ware by a wire contraption attached to his hand, or otherwise his finger-marks would leave unglazed, raw patches on the fired plate. Dipping is not so simple as it looks, and I can assure you that great dexterity and much practice are needed to prevent one part taking up more glaze than another. Those pale, unhealthy-looking girls over there are brushing off the dried glaze from the base of each piece, and with pointed sticks they are removing the superfluous glaze from the heads and hands of china figures, or otherwise these would be clogged up by glaze when fired, and the sharpness and subtlety of modelling lost. It is small wonder that the girls look so sickly, for the dry glaze they remove is distinctly more dangerous than the dipper's vats of wet glaze. I know you will be glad to leave such a poisonous atmosphere, and you will be relieved to turn back to the kilns, where they are opening, or drawing, a glost oven. There has

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been no risk of distortion in this second firing, for the temperature necessary to flush the glaze was lower than that of the first firing ; each piece has been carefully placed on a stilt before firing, so that there was no danger of it sticking to the seggar, and losses are negligible. Watch them take out the softly-glazed, creamy-white pieces from the seggars and place them in boxes ready to be carried up the outside stairs to the decorating shops above, whence we will follow them. Here, you will say, has been an accident. Do you see those fragments of a dish over there in the corner ? It came to grief, being carried up the stairs, made greasy by the morning's rain.

Do you enjoy a Turkish Bath, with the atmosphere impregnated with turpentine and spices ? If so, we will loiter a little in the decorating shop. These enamel-painters are the gentry of the factory, and they are, in their own way, as distinguished as any Royal Academicians ; they are even permitted to have temperaments, and a suggestion of the *Quartier Latin* is apparent in their dress. You are right, they are not all Englishmen : some are Flemish, and some are Froggies, who may have been trained at Chantilly, tempted thence to the new factory at Vincennes, and now painting sprays of flowers in the manner in which they were trained, and copying figures in landscape setting from prints after Watteau and Boucher. The spicy smell you notice is due to one of the mediums they use—oil of cloves or aniseed—and the heat is necessary to keep the colours open and to facilitate their application. Just watch this man for a moment, and see how carefully he judges the amount of powdered colour, fat oil and turpentine, and how patiently he grinds them together on his tile. Then dipping his brush lightly into the aniseed oil, see how swiftly he applies the beautiful colour, for, if he lingers, it will be drying as he goes, and will be patchy and uneven when finished ; rather than this should happen, he will remove the whole wash with a rag and begin afresh. Working at the next bench are the two gilders ; for our factory has just been trying the experiment of adding a little gold to the decoration, which enriches the designs, and sometimes, like the enamelled sprigs and butterflies dotted here and there, serves to disguise slight flaws.

At the other end of the room, clay modelling is in progress, this arrangement providing the enamel painters on the one hand and the modelers on the other with an eternal bone of contention ; for the painters swear that the clay dust is ruination to their pea-green, scarlet and claret colours ; while the modellers aver that it is impossible to keep clay damp and plastic

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in such an atmosphere of dry heat ! Yet somehow the work gets done, and good work at that.

The bell is tolling, and the workpeople are ceasing, and packing up their empty dinner bowls and putting on hats and coats. You may watch them leave the works in a body, all together, for they are good time-keepers, both in coming and going. Look at them streaming out by the side-door, past the lodge-keeper, who stands in front of his hut, scrutinizing each worker and each worker's bag, to see that neither is suspiciously bulky ; for Chelsea china is an expensive luxury and must be guarded as such. Here comes the night watchman on duty—a reliable, steady man this—who will go his nightly round of the workshops to see that the drying-stoves are stoked up but not burning dangerously, and to see that all is well, and then, maybe, he will spend his night near the warmth of the ovens, conversing with the fireman.

I am told that, in a few days' time, some of the products of this manufactory will be sold by auction at Christie's. (The very last sale, says Mr. Sprimont ; but he often says that, and we need not take him too literally, for he is a much-harassed man, as are all master-potters whose standards are higher than those of the workpeople.) That is why Mr. Sprimont has kept his office-workers and show-room hands late to-night, cataloguing and arranging for the sale ; so that there will just be time for us to look round quickly, before that room, too, is closed for the night. It will, moreover, give us the opportunity of expressing to Mr. Sprimont our thanks for that rarest of privileges—a visit to the workshops of the Chelsea China Manufactory.

William de Morgan as Potter and Tile-maker

By Halsey Ricardo

WILLIAM DE MORGAN, AFTER PASSING THROUGH London University, in 1858—*æt. suae* 19—having decided—against the misgivings of his family—to take up “Art,” duly went through the appointed schools for that purpose, to find that picture-making, in his hands, was not going to bring him content. There was not enough adventure in it for a mind that was eager for experiment with the young active forces in the physical world. He had the gift of an imagination that penetrated all the subjects that he took up. He was an imaginative mechanic—an imaginative chemist—an imaginative engineer—as well as an imaginative designer. He was so keenly interested in the physics of his craft, and its contributory constituents, that were it not for the wealth of inimitable objects that came from his kilns, one might have classed him as a scientific enthusiast, absorbed in the investigations of pottery making, glazing and firing—independent of any decorative treatment, whose ambition it was to raise and enlarge the technique of the craft.

He early turned to experiments with stained glass—encouraged by his friend William Morris—and, by an easy shift, to tile painting ; for the main difference between a painted tile and a stained-glass window, is that the former has an opaque background. The Morris firm availed themselves of the products of both his productions. In confining himself, soon after, to tiles and pottery, he studied to reproduce the depth and splendour of colouring that the Eastern craftsman obtained ; and, though his work is based on such examples, there is no effort made (except where he undertook to replace the missing portions of the tile panels in the Arab Hall at Leighton House—where his success in competition with first-class specimens of Eastern

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work is triumphantly shown, since it is almost impossible for the most critical expert to decide as to which are the newer portions) to produce copies of his models. His search was unceasing to procure their qualities of colour, glaze, brilliancy, and the ease of their decorative handling. The element of humour that he provided came from himself and his kindly outlook on the world. He thought in terms of his material—his designs were made with the brush that his pottery painters used, and its peculiarities and the nature of the pigments form the basis of his drawings. A reference to the large De Morgan collection of “ motives ” for the painters to use—of beasts, birds, ships, fish, monsters and grotesques—at the Victoria and Albert Museum—will illustrate this attitude; they have a technique of their own, unlike water- or oil-colour handling. The very accidents of the kiln were welcomed (as long as they were not too disastrous) as carrying suggestions for further developments, stepping-stones in the path of analysis and investigation : it was the failures that really engaged his attention—there was more to be learnt from them. He reached, after some painful experiences, the conclusion, that for a full understanding of the behaviour of his materials, it was necessary that the whole of the ware—from the raw clay upwards—should be fashioned under his eye. One main feature that was secured at the factory at Fulham was the provision that all the processes of the manufacture took place under one roof. There the clay was tempered, ground and kneaded, the pots, vases, bowls and dishes were thrown, the glazes compounded and fritted, the painting of the ware, the firing of the clay into “ biscuit ” in the oven, the painted ware in the glaze kiln, the lustred ware in the lustre kiln. All the ingredients were known, and the blame (when it had to fall) could be allocated to some misfeasance of hand or substance.

Mr. de Morgan’s ingenuities were exhaustless. The grinding and the sieving of the clay had their special mills and contrivances, the drying (purposely made protracted between sheets of glass) of the tile squares, the painting of the tiles, the formation of the ovens and the kilns, the process of lustreing the ware, were all the subjects of his insight and ceaseless endeavour after improvement. His method practised of painting the patterned tiles supplies an instance of his imagination as well as his inventiveness. The problem was, where the pattern exceeded the area of a single tile, to preserve the “ register,” that is, to ensure that the hand-painted pattern should remain continuous, although it required a group of tiles to display it. Hand painting on each tile, with such checks to ensure accuracy of register, would mean

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a long and expensive application, and where the pattern (as in most cases) had to be repeated, it would be impossible, except at a prohibitive cost, to secure uniformity. Mr. de Morgan's solution of this problem was as follows : the pattern (its leading lines only) was drawn, in strong black lines, on tracing paper, and this was pasted on to a sheet of glass. On the other side of the glass was fixed (temporarily) a square of thin paper, and the glass—easel fashion—was set up in front of a window. The lines of the pattern were easily visible on the thin paper, and the painter proceeded to follow them with his pigments, filling up the rest of the pattern according to his discretion, as to the intensity and so forth of his colouring, a coloured tile or drawing at his side dictating to him the effects required. The paper, painted, was removed from the glass, another stretched on, and the process repeated as often as required. The finished papers were handed to the glazer, or put aside in a drawer for future use. By this process, all the qualities of hand work are preserved, with the assurance that the "register" will be true.

When Mr. de Morgan, for reasons of health, had to spend his winters in Italy, he collected a small posse of Florentine handy-men, and set them to work painting papers in this fashion, with colours from the Fulham factory ; the papers, when finished, being sent to England by post.

The next step in the history of the tile was the laying of the paper on the prepared face of the actual tile square. The "biscuit" in itself was a strong yellow-coloured terra-cotta, and a coating of "slip" (ground white porcelain) was spread over the surface to be ornamented, to do justice to the colour tones of the pattern or of the plain colour. As in a water-colour painting, the brilliancy of the white of the paper is an important item in the quality of the tints, so, on the tile, the brilliancy of the "slip," combined with the thick glaze, shows up the depth and intensities of the colours used. This "slip" was made into a paste with silicate of soda, and spread evenly over the face of the tile. The paper was then laid on this paste, brushed over with silicate of soda, and powdered glaze was sifted like sugar from a sugar-caster on to the paper sticky with the silicate. It was now ready to be fired in the glaze kiln. The heat of the kiln melted the glaze, which became stained with the pigments. The paper ? The paper became carbonized, became ash, became gas, and floated away in the draught of the kiln. Nothing could be simpler, and yet who would have had the imagination to hit on this answer to the problem ? It was while he was engaged on his stained-glass work that he observed an iridescence occasionally occurring, due to the

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presence of silver in the paint he was using for the outlining and modelling of his designs. Following up the clue here started, he set to work to produce lustres under determined conditions. How the Persians, Syrians and Moors produced their lustre he did not then know, nor the processes employed at Faenza and Gubbio. He found, by experiment, that it was possible to produce on the glaze of his ware a film of copper or silver, provided that it could be deposited when the glaze was partially melted. Unless the glaze was in a viscid state, the metal, if it took at all, looked like so much dry metal-leaf plastered on : if, on the other hand, the glaze was rendered quite liquid, the metals would become incorporated with the constituents of the glaze and become metallic silicates, showing as coloured stains. The firing of a lustre kiln was consequently a very sensitive matter, and a series of lustre-painted test-pieces were required to indicate the state of the glaze during the firing. The metal (mixed with clay for the convenience of the painter's handling) was applied in the shape of its oxide, and the success of the undertaking depended on depriving the metal of its oxygen at the critical moment of the softening of the glaze. This was achieved by inserting billets of wood at the right moment into the muffle of the kiln, which, owing to the heat, burst at once into flame, consuming whatever oxygen there might be there, and then, to support their further combustion, they proceeded to tear away the oxygen from the metal oxides, thus leaving the films of pure metal incorporated (as metal) in the glaze. It was a nervous affair, this passing through the Straits of Scylla and Charybdis. When the test pieces showed that the operation was performed, the fires were at once withdrawn, and the kiln left to cool down as rapidly as possible. For a considerable while it was supposed that the presence of coloured stains in the glazed ware would prejudice the application of lustre : but experiments were constantly being made in this direction, and before the factory was closed (due to financial reasons) Mr. de Morgan was producing superb effects in colour and lustre combined.

Outside the factory and its necessities, Mr. de Morgan's active brain was ever at work, inventing contrivances for preserving wasted energy in bicycles, special duplex gearing for same, grinding clay by the centrifugal action of steel balls, and, during the war, schemes for varnishing and protecting the wings of aeroplanes, making ring-nets to intercept submarines, whilst at the same time writing industriously the novels that made him famous in the world of literature.

On January 15, 1917, that active brain found rest.

A Potter Round our Potteries

By Reginald Blunt

MY COMMITTEE HAVING SECURED THEIR HALF-dozen of the obviously right people for these "Informal Talks," and sagely observing that there was still a vacant afternoon in the list, put me down as the nearest available stop-gap, and suggested that the topography of the Chelsea factories was evidently my subject. But the Introductory Note to our Catalogue has already dealt more or less with the matter, and—though I would not be thought to suggest that catalogue introductions are read—it seems to me that we might better spend our twenty minutes in going for a walk than in recapitulating second-hand statements.

Suppose ourselves then, if you don't mind, starting from this Town Hall, and turning westward down the King's Private Road—as it was known in Charles II's time, when Nell Gwyn was at Sandford Manor. Passing Oakley Street, which is entirely modern, and Bramerton Street—where one of our exhibitors, the Ymagynatyf Pottery (all-wise, like Providence) has found a home—we turn southward down Church Street—an old lane chock full of historical associations ; and passing the Rectory and the once lively old coach-yards, where Swift used to take his seat for town, we reach Chelsea Old Church, the mecca of all Chelsea pilgrims. But this being solely a potter's pilgrimage, we must pace lightly past four hundred years of history, enshrined among these crowded monuments, to visit just one gravestone. It lies in the middle of the south aisle, and marks the resting-place of Francis Thomas, who was Sprimont's manager of the Chelsea Porcelain Manufactory in later years. Though the scansion is a little awkward, we must read the filial epitaph :

Oh, but when the great God does call
And summons us both great and small,
Therefore let us, my friends, prepare
Like this, the best of fathers, here.

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De mortuis notwithstanding, we are compelled to admit that the best of fathers may not have implied the best of managers, and are fain to recall that Duesbury of Derby roundly accused Father Thomas of embezzling porcelain, finished and unfinished, to the tune of several hundred pounds, which led to much acrimonious and painful legal process.

One would like to linger in this dear old Church, but we are out in search of other than human clay, however famous, so we must pass out into Cheyne Walk and Chelsea's river-side, "the Wonderful Village," which Mr. Parnell has immortalized in pottery in the window-case over there, with such charming disregard for topographical exactitudes. Passing Sir Hans Sloane's tomb in the corner of the churchyard and the Cheyne Hospital for Children adjoining—where too, if china and charity might be mixed, I would ask you some day to be visitors—we turn again to our left up Lawrence Street, and find ourselves on the site of the famous little china factory at the corner of Justice Walk. I shall certainly not spoil the good taste of Mr. Vyse's so well-informed yet so delightfully imaginative visit here, which you shared a few days ago ; yet we may pause for a moment to survey the scene outside the entrance way to these world-famous workshops. You will need imagination to picture, in the prosaic Lawrence Street of to-day, the picturesque old byway of a century and a half ago. Across the narrow roadway at its lower end, whence now the broad Embankment stretches far, was the old brick river wall, topped with wooden railing, alongside which we must imagine moored a broad-beamed brown-sailed lighter with its load of clay. The portly wagoners lean over the rail with contemplative pipes, while their broad-wheeled carts are filling from the hold ; or perhaps they have found a bench and an ale jug in the sanded parlour of the beautiful old timbered Crosskeys Tavern on the western side of Lawrence Street. A few doors higher up there is a break in the street, whence a passage lined with lime trees and an irregular row of buildings of white plaster and dark oak framing runs through to Church Street—the workrooms of the porcelain manufactory. At the door of one waits a mighty chariot, fit vehicle for that indolent and very corpulent genius, Nicholas Sprimont.

Hard by stands a lively group of town dealers and shopmen, who were wont to assemble here when kilns were drawn, keen bidders to secure the pick of the output. But who is this uncouth being of slovenly dress and uncertain gait who issues puffing and perspiring from the doorway, his wig awry, his features scarred and twitching, his elbows extended, followed by a wizened

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woman carrying a large empty provision basket? None other, indeed, unlikely though it seem, than Dr. Samuel Johnson, who has been seized of the idea that he could make porcelain at Chelsea after a manner all his own, and using one material only, and who has been given the freedom of the factory (barring only the mixing room, mark you) for his experiments.

He has been here day after day; he has laboured prodigiously, perspired profusely, and failed egregiously, as might be imagined, all his efforts being reduced to nothingness in the kilns. But beware—for his temper is perturbed and his stick substantial—any word about cobblers and their lasts, and give the for once defeated Doctor discreet elbow-room on his way back to Inner Temple, and at least a dozen cups of tea.

Confusing statements have been so often made about the site of the factory that I should like to read here a memorandum I happened upon the other day, recording a talk I had ten years ago with an old Chelsea gentleman, Mr. Ascroft, which furnishes a real historic link.

“In the early half of last century,” said Mr. Ascroft, “the principal shops in Chelsea were in Church Street, Duke Street, Paradise Row, and at Robinson’s Lane (or Robins’, according to the landmark stone which was found there). Opposite the Dock was the chief linen-draper’s shop, Green & Oliver, and the latter remembered the Chelsea China works in existence, and described them as standing on the left-hand side as you face north up the street from the river, at the top of Lawrence Street. It will be noticed that the top house on the left-hand side is of a more recent date than the others, and no doubt this is due to the fact that Monmouth House was still standing when the other houses were built, and that the wing on its west side extended out and joined the other, earlier, houses.” When the foundations of Carlyle Laundry were being dug in the garden at the back of No. 32 Church Street, three kilns were discovered. In the kiln shelves were found some interesting specimens in biscuit, which had been set aside, having lost shape in firing: a cup with a Chinese painted design and marked with the short anchor, but not glazed, an oval dish-cover, cos lettuce bowl, cock and hen group, bird’s-nest, etc., etc. As we stroll on past the site of Monmouth House into Upper Cheyne Row, I should like to say a rashly speculative word about the date of the starting of this famous factory, and the possible association of Elers with its earliest days. The date 1745, which is generally given for the beginning of Chelsea china, is based primarily on the incised “Chel/sea 1745” on the base of the Goat and Bee jugs, of which no less than nine varying specimens

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are in this room. Why goats and bees should be specially associated, I do not know ; but Chelsea, then as now, was favoured of the gods ; and seems to have begun its ceramic voyage in milk and honey, and ended it in a golden anchorage !

Yet, with the hardihood of the non-expert, I would venture to suggest that 1745 was not the beginning of the Chelsea factory, though its work may have taken a new direction under Gouyn about that time. The earliest surviving pieces, such as these delightful little cream-jugs, or the salt-cellars shown in another case, do not by any means suggest the infancy of a new craft. And various somewhat vague references, in connection with the Elers brothers particularly, combine to indicate the existence here in Chelsea of much earlier ceramic craftsmen.

According to J. T. Smith, old Panton Betew—himself, like Sprimont, a Compton Street silversmith, and in later years a resident at Chelsea—told Nollekens that the Chelsea Factory stood “ upon the site of Lord Dartry’s house just beyond the bridge.” Now Lord Dartry’s, we know, was Cremorne House, some distance westward from Lawrence Street, and had been built by Theophilus, Earl of Huntingdon, in 1745, after which its history is known ; so that any factory on that site must have been previous to 1745.

Nollekens himself stated that his father worked for the factory “ at one time,” and old Nollekens died in January, 1748. Betew (according to the same authority) said that Paul Ferg, the Austrian artist, painted for the Chelsea Factory, and that Sir James Thornhill designed for them. Ferg died in 1740 and Thornhill in 1734. Of course none of this hearsay and undocumented evidence is in the least conclusive, but neither can it be dismissed as entirely negligible.

Miss Meteyard’s statement is that the Elers, after contending with their uncouth and wily neighbours for at least twenty years (which bring us to about 1720), removed to Chelsea and assisted, as it seems probable, in improving the manufacture of soft porcelain which had been commenced there as early as 1698 by some Venetian glassmakers whose productions were at first little better than opaque glass. Martin Lister mentions this manufacture at Chelsea, comparing its productions with those of St. Cloud. Chaffers thought the conjecture that the first Chelsea workmen were Venetians highly probable, and states that some of the Cozzi Venetian products were hardly distinguishable in paste or decoration from Chelsea ware. The pro-

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motors of the French factory at Vincennes (removed to Sèvres in 1756) used the excellence of the English product at that time (1745) as an argument for obtaining exclusive privileges in France to prevent French buyers going to England ; and this could only refer to Chelsea or Bow, and hardly to their earliest productions.

This suggestion of Chelsea ceramic work before 1745 invites a word or two about the Elers, some specimens of whose ware it may have surprised you to find in this Chelsea Show.

From some particulars which have been supplied to me by Mr. Codrington Elers, it seems that two branches of the Elers family came over from the northern part of Lower Saxony, one with the Prince of Orange in 1688, settling in Staffordshire and establishing the Bradwell Wood pottery, and the other, about 1714, settling at Chelsea ; John Philip Elers of the earlier branch joining Peter Elers at Chelsea (who may perhaps have been his younger brother) some time after 1714, having possibly returned there from Dublin. John Philip's brother David managed the commercial part of their business in London.

Of the connection of the Elers family with Chelsea there is ample evidence. I possess a manuscript memorandum book of the burials in the Old Church and the Kings Road burial ground from 1760 to 1771, in which there are records of the burial of no less than five members of the family ; whilst the rate books show them as living here at 24 Cheyne Row, from 1716 to 1719. Chaffers and Miss Meteyard state that John Philip Elers worked for a time with Sprimont at Chelsea, before he went to Dublin, but they adduce nothing definite to corroborate this, and we know that his son Paul was born in Dublin in 1700.

Peter Elers (of the George I immigration), who may possibly have been an elder brother of John Philip Elers' son Paul, or, as Mr. W. Codrington Elers thinks more probable, a third brother of David and John Philip, appears in the Chelsea Rate Books as occupant of No. 16 Cheyne Walk (Tudor House, now known as Queen's House), in 1751. He died two years later and is buried in Westminster Abbey.

Without attempting any further exploration of this matter here, I wanted to say this much to justify the inclusion of two or three pieces of Elers' ware in this room, not as any assertion that it may have been produced in Chelsea, but as a challenge for further investigation of an interesting problem.

The Cheyne Book

Turning through the narrow little walk into Upper Cheyne Row, we pass the Glebe Pottery, where Miss Raper is solving, after her fashion, the housing problem, by the supply of such a variety of attractive cottages as one imagines to be the never fulfilled dreams of the pilgrim week-ender.

Crossing Cheyne Row, we reach on our left, just beyond Leigh Hunt's "poetical tinkering" at No. 10, the site of Wedgwood and Bentley's Chelsea works, and of Thomas Bentley's house. Here for four or five years from 1769, most of Josiah Wedgwood's best painters and decorators were at work, not only on the famous Imperial Russian Dinner Service, of which Dr. Williamson has given us the full story in a sumptuously illustrated volume, but on much of the best of their characteristic table ware ; hither the biscuit was brought up on mules and in wagons from Etruria ; here it passed through the glaze kilns after its elaborate embellishment, and hence it was dispatched to the Newport Street show-rooms. Here dear old Josiah himself kept house for his partner whilst he was on his wedding tour, and here, when the bride had been installed in her new home, many a momentous discussion of plans and projects took place between the partners over evening pipes during those busy and critical years. Of the great Russian service which was almost entirely decorated here, a brief note has been inserted in our Catalogue, and two of the pieces, carrying the green frog mark of La Grenouillère, are here for your qualified admiration.

The quest for English scenes and the seats of the nobility and gentry which the service was commanded to illustrate, led to much searching of hearts, and poor lame Josiah was hard put to it to provide material for all his painters.

"It is a pity," wrote Wedgwood to his partner at Chelsea, "but we had more large dishes in the service. As it is, it will seem, and be in reality, too great a partiality for a Country Esquire, though he does happen to be our neighbour and a good man, to occupy so capital a situation as a large dish when there is but two or four in the whole service."

When the work was nearing completion he wrote : "The Ladies and Gents here talk of coming up to London on purpose to see the service if we show it before it is sent away. I tell them we will get leave if we can ; for I am not yet positive of the consequences of showing it to all England. On our side it would bring an immense number of people to our rooms and wonderfully complete our notoriety to the whole Island. . . . We should show that we have paid many compts to our friends and customers and thereby

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rivet them to our interests, but then we must do this pretty universally, or you see the danger. For suppose a Gentⁿ thinks himself neglected either by the omission of his seat when his neighbours is taken, or by putting it on a small piece, or not flattering it sufficiently. He then becomes our enemy, gains some of the Artists to his party, and Damns it with the Rusⁿ Ambassador and with every one he is able."

Wedgwood employed twenty-eight enamellers at Chelsea, and you will see their pay sheets and working times in the documents in the small case by the window, which Messrs. Wedgwood very kindly lent us. Amongst the women painters were Miss Pars and Miss Glisson ; and Miss Meteyard points out that the prefix given to their names and their rate of pay indicated not only superior ability, but a superior station in life ; for Miss Glisson, who painted regularly at Chelsea, received 12s. a week, and Miss Pars actually reached 10s. 6d.

And now we must turn southward into Great Cheyne Row and jump a century as we cross the road to the site of Orange House, where now stands the Church of the Holy Redeemer, and where William de Morgan, having burnt himself out of Fitzroy Square, set up his Chelsea kilns and made a home for himself, his mother and sister at No. 30, two doors down the Row.

With De Morgan's ten years of actual pottery in Chelsea we need no historic links. Not a few of us can still recall the beautiful old house with the show-room downstairs and the painters' rooms above, and the coach-house on its northern side, where the larger kiln was built ; can still hear in memory the slow high-pitched drawl that called one in, and the quizzical depreciation with which fine things were shown ; the stampede upstairs of William Morris, shouting for the other " Bill," his hands all blue with Merton indigo ; the explosive discussions of city churches, red revolutions, and antisrape propaganda. It was a very jovial craft-fraternity in those early eighties, of which to-day only the tiled window boxes of No. 30 survive to tell the tale. But though De Morgan moved his pottery to Merton in 1882, and to Sands End, Fulham, four years later, he remained himself a Chelsea resident to the very end ; and the fine collection of his pottery which is here to-day is representative of the work of each of these places.

From Cheyne Row William de Morgan himself went to the delightful seclusion of The Vale ; and when at length he was again driven forth by the invading builders he took final refuge in old Church Street, where a couple of houses thrown together provided his wife with a spacious studio and himself

The Cheyne Book of Chelsea China and Pottery

with a quiet study for the evolution of that remarkable aftermath of fiction which enlivened and enriched the last decade of his life. On the north wall of our Old Church his memory is preserved in a tablet of marble, fittingly designed by his one-time partner, Halsey Ricardo, and unveiled by the daughter of his fellow-craftsman William Morris,—as “Artist, Potter, Inventor, Novelist.”

And so we ramble on down Cheyne Row, past Carlyle's House, and the little cluster of studios at No. 14, where Charles Vyse and Harry Parr mould and fire the figures in these cases just in front of me ; and whence came also Charles Pibworth's charming “Eunice” bust in the niche by the entrance door, which arrived too late for our Catalogue ; past Boehm's excellent statue of the philosopher of Cheyne Row ; past (turning eastward again) the site of the ancient Magpye Inn, where many a thirsty potter has drunk deep, we may be sure ; past Don Saltero's Museum Coffee-house and Rossetti's home and the dear old Physic Garden and Swan walk, to a rather squalid alley on the right, which strains our imagination with the lovely name of “Paradise Walk.” At its lower end stands what was once a chapel, now dedicate to little graven images of Polly Peachum, Mr. Macheath, Jenny Diver, and other profane worship of Gentlemen of the Road and Ladies of the Town, such as you will see delicately portrayed in Gwendolen Parnell's case near the entrance here. With the Chelsea pottery of this twentieth-century Sprimont we have finished our little circuit of the local factories of faience and, having piloted you to Paradise and Miss Parnell, I can surely do no better than leave you there.

Appendix

THE following interesting letter and wages sheet was kindly lent to the Exhibition, with other documents enumerated on page 91, by Messrs. Josiah Wedgwood & Sons, Ltd.

LETTER FROM BENJAMIN MATHER TO JOSIAH WEDGWOOD WITH TIME AND WAGES LIST, CHELSEA, OCTOBER 1st, 1774.

Sir,

I have here sent you our Time for the past week and an Acct. of Cash paid to day for Wages.—

I hope Mr Bentley Mrs Bentley and Miss Stamford are safe and well at Etruria ; We have been afraid they would be detained on the road by the Floods, on (account ?) of the vast quantity of rain that has fallen night and day ; the last night was the most dreadful that has been for a long Time with thunder lightening and an almost deluge of rain.—The King has dissolved the Parliament and reported that very disagreeable Accts. are recd. from America with the addition that Genl. Gage is killed.—Mr Williams was obliged to Mr Bentley for his enquiries, was took ill on the Club night but was much better last Sunday evening for I saw him.—with my Duty to Mr Bentley I am sir your dutiful and obedient Servant

B. Mather.

1, Oct. 1774—*Chelsea.*

Oct. 1st. An Acct. of Cash paid at Chelsea	J.W.	W. & B.
John Englefield 7 $\frac{3}{4}$ ds.	12 1	10
David Rhodes 6 ds.	1 1 —	10 6
William Quirk 4 $\frac{1}{2}$ ds. & 1 $\frac{1}{2}$ day	7 10 $\frac{1}{2}$	2 7 $\frac{1}{2}$
William Thomas 6 days	5 4	2 8
Samuel Armstrong	9 2	
Thomas Glover (5/2 J.W.)	4 2	15 3
George Sieg-Mond 6 ds.	10 6	
William Henshaw 6 ds.	8 —	
Thomas Mills	13 5	5 8 $\frac{1}{2}$
Joseph Linley	6 6 $\frac{1}{2}$	12 3
Ralph Unwin 6 ds.		12 —
James Bakewell (25/-)	1 1 —	

Appendix

Oct. 1st. An Acct. of Cash paid at Chelsea (<i>contd.</i>)	J.W.	W. & B.
Nathaniel Cooper	1 1 2	
Thomas Simcock 6 ds. (1 11 6)	1 6 6	
Thomas Hutchings 6 ds.		1 11 6
Ralph Wilcox 6 ds.	15 -	
Sarah Wilcox 6 ds.		1 1 -
Nathan Wallace 6 ds.		6 -
Anne Pars		
Bernece Glisson 6 ds.	12 -	
Anne Mills	8 9½	
Catherine Dent	5 8	
William Mence 5 ds.	15 -	
Benjn Mather	10 6	
Sundries paid	13 3½	6 7½
	<u>£12 7 -</u>	<u>£4 6 11½</u>

Note.—The partnership between Josiah Wedgwood and Thomas Bentley related only to “Ornamental” as distinguished from “Useful” ware. Hence the separate columns of wages charged to “J.W.” and “W. & B.”—Ed.

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No. 2

THE MAYPOLE DANCERS

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DE MORGAN WARE



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DE MORGAN WARE



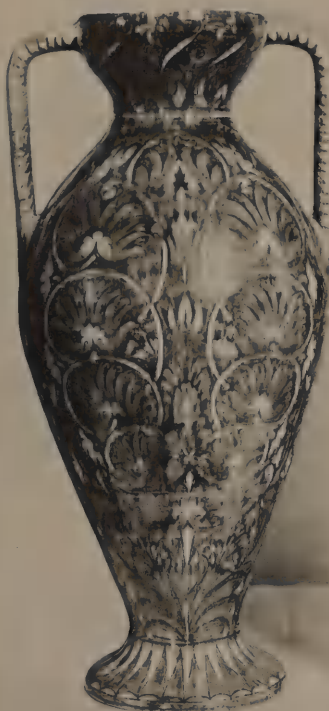
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DE MORGAN WARE



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DE MORGAN WARE



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GWENDOLEN PARNELL. CHELSEA POTTERY



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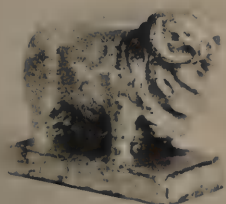
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GWENDOLEN PARNELL. CHELSEA POTTERY



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REGINALD WELLS. POTTERY



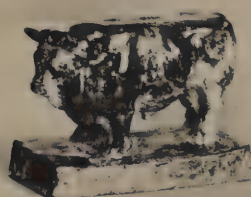
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REGINALD WELLS. POTTERY



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REGINALD WELLS. POTTERY



POTS AND BOWLS

CHARLES VYSE. POTTERY



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Vh

HARRY PARR, POTTERY



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KATE KITCHING. KAY POTTERY



MADELINE RAPER. GLEBE POTTERY



KATE KITCHING

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MADELINE RAPER

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DRESDEN FIGURE OF SHYLOCK WITH THE LEAD MASTER MODEL
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